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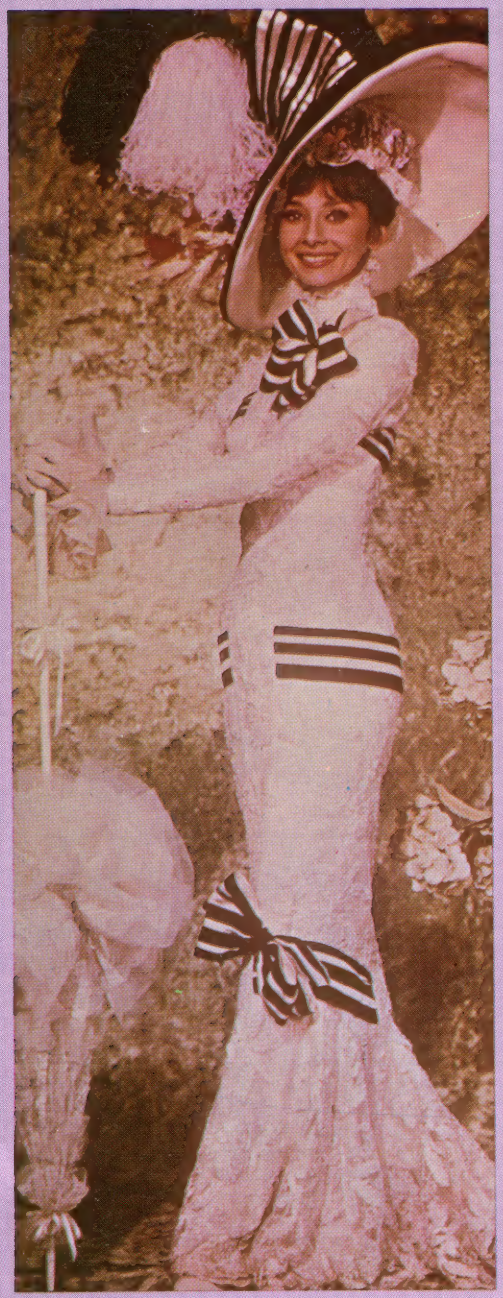
Hollywood studio magazine

VOLUME 15 NO. 7/1.75



Academy Award winners for Costume Design • Costuming GWTW • Edith Head, famed Doyenne designer • Adrian weaver of dreams • Gala Golden Globe Awards • Broderick Crawford tells it like it is • Susan Ball—One tragic day ruined her life Lovely Irene Rich • Studio Collectors Club news/ Auction prices

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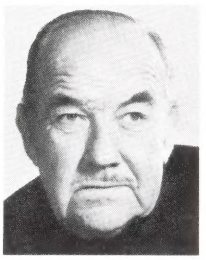
APRIL 1982/VOLUME 15, NO. 7/$1.75

Scarlett-Vivien Leigh

Adrian & Garbo

Edith Head



Broderick Crawford

COVER:
Four fabulous stars — Audrey Hepburn, Carmen Miranda, Alice Faye and Lana Turner — wear four fabulous movie costumes for our special issue on the Golden Era of Hollywood Costume Design.

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LETTERS

Ruth Chatterton Keyhole portrait!
Would you consider doing a Keyhole Portrait of Ruth Chatterton?
Please.
Ken Belanger
Danvers, Ma.

It's a Dirty Shame—On it's Way!
Can you find it in the goodness of your heart to send me a copy of Vol. 14, No. 6, December 1980.
My cat messed on the cover of mine and ruined it. It is one of your best covers.
Thanks.
Edwin Colbert
Los Angeles, Ca.

Carole Lombard Issue—Great!
Just saw the issue of Carole Lombard on the cover and thanks for reminding people how her talent and sense of humor is missed. (40 years after her death).
I have enclosed $12.00 for a year subscription, (which includes an ad to run in 2 issues.
Would like to see more on Carole.
Thanks.
Arlindo Vieira
Somerville, MA

Kudoes and Corrrection
I really enjoyed your fine movie magazine. I especially like Lee Graham's collection of candid snapshots of the stars. Enjoyed the Marjorie Bennett article by Jess Hoaglin, however I would like to correct an error for your readers: Unfortunately Miss Bennett was *never* nominated for an Oscar. Not in Limelight or any of her other many fine character roles. She should have been nominated for *Whatever Happened to Baby Jane,* but Victor Buono had the larger role and he ended up with a supporting nomination. I especially liked Miss Bennett, *Autumn Leaves,* as the confused waitress; *Home Before Dark* as Mabel Albertson's Boston friend and in *June Bride,* as the reluctant mother being done over by Bette Davis and Fay Bainter. These are just a few that come to mind.
I'd love to see an article on Jean Simmons in the future. She was so good in Home Before Dark, and many others. And reading about her in Stewart Granger's autobiography, I'm falling in love with her all over again.
Also my two underrated favorites: Joan Bennett and Randolph Scott. Bennett was excellent in, *The Reckless Moment,* and so many other Fritz Lang films. And Scott was the best looking male star in films, and so good in, *So Red the Rose.* He would have been more believed in *Gone With The Wind,* in the Ashley role. All for now. A fan.
Daven Marsh

Tribute to Eleanor Powell
I collect autographed movie stills and have been very successful at it. Last year I was fortunate to have received a beautiful movie still signed by Natalie Wood and Robert Wagner. My other prized stills were from Eleanor Powell. She autographed two I had sent, and another which she added. On this one was, "When ever you hear the **beat** of my feet, it's really the **beat** of my heart saying—"Thank you for caring" always." Also with the pictures was the note, "Dear Harry, Thank you for your lovely letter—I am so pleased you enjoy my films—I'm enclosing a photo taken during my act in 1964—You won't find this in any store. I hope you like it. With gratitude Always, Eleanor Powell."
This was just prior to the public announcement of her illness. I again wrote to her and offered my prayers as thousands did. It was a sad day reading of her passing on February 11th. Eleanor was born in this state, at Springfield, Massachusetts November 21, 1912. Her movies included Born to Dance, and Lady Be Good and she won five Emmys for her starring role in a TV religious series in the 1950's. Her comeback in 1961 proved she really loved dancing. And she was very loyal to her fans, right to the end. Eleanor Powell was a super dancer, and a super human being. She will be missed, but there's no way she'll be forgotten.
Harry E. Burnham, Jr.
Brighton, Mass. (02135)

Loved Dolores Hart Article!
You continue to publish an excellent magazine. I look forward to each issue, since I know I will always treasure it for years to come.
What a beautiful Christmas gift you gave your readers in "Dolores Hart—For the love of God", by Anthony Cassa.
Dolores Hart had a quality (rather has) that seems so rare these days.
In her films she came across as a girl every guy with common sense would love to marry and spend his lifetime with.
God had other plans for her and she found the greatest love of all when she gave up a very promising career to become a Nun. Heaven indeed must be smiling on Dolores Hart.
Only those with eyes of faith know that she made the right decision. God bless you.
Contantine N. Santos
Oakland, Calif.

The Best—She Says!
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Slidell, LA.

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The Magnificent Adventure

MOVIEREEL

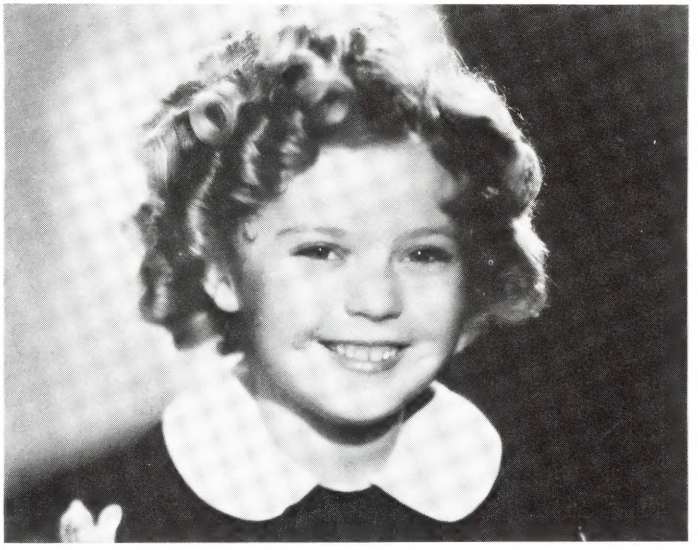
FRIAR CLUB CLUB TRIBUTE TO CARY GRANT, MAY 16

Frank Sinatra will be the master of ceremonies when the New York Friars Club salutes Cary Grant as their "Man of the Year" before a celebrity-studded Black Tie assemblage of over 1,500 in the Grand Ballroom of the Waldorf-Astoria Hotel, Sunday evening, May 16, 1982.

The two stars have been friends for close to three decades and on one occasion shared a movie marquee when they co-starred in the 1957 film, "The Pride & The Passion." Sinatra is Abbot of the Friars, the organization's highest elected official, serving in that capacity since 1975, but this is the first time he has agreed to toastmaster a "Man of The Year" tribute. When Sinatra himself was the Friars honoree in 1976, Grant was on the dais and offered many warm and humorous comments.

HOLLYWOOD'S WALK OF FAME 'STARS' MATTHAUS

Academy Award winning actor **Walter Matthau** was honored by the Hollywood Chamber of Commerce for his contributions to the Motion Picture Industry on March 9, 1982, when a star bearing his name was unveiled in the **Hollywood Walk of Fame.** Located at 6357 Hollywood Boulevard, Matthau's star is the 1,745th to be so dedicated and will lie between those previously honoring Jack Lemmon and Dave Garroway. In all, Walter Matthau has starred in 47 films. He will be seen this spring in the 20th Century Fox release Neil Simon's "I Ought to be in Pictures."



HSM wishes its readers a **joyous Easter.** This picture of **Shirley Temple** with her Easter basket and rabbit should bring many happy memories.

A WESTERN "WALK OF FAME" IN NEWHALL

Historic San Fernando Road, at Sixth Street, in downtown Newhall, California, has become another celebrated street with famous Western heros memorialized by imbedded bronze and stone plaques.

Gene Autry, often heralded as "Cowboy Horatio Alger with the Midas Touch," has his name emblazened along with two other greats, William S. Hart and Tom Mix.

William S. Hart

These are permanent remembrances of the three actors who became legends for their portrayals of the American cowboy.

Wiliam S. Hart, of the silent screen, once lived among the Sioux Indians and spoke their language. His knowledge of real western life gave authenticity to his films, many of which were made in the Newhall area. Hart's ranch house, now a museum, is part of the 254 acre William S. Hart Park in Newhall.

Tom Mix, who was a cowboy before he became an actor, made dozens of films in the old Newhall, Placerita Canyon area.

Gene Autry, the first singing cowboy, had leading roles in 95 movies and a 13 part serial called "The Phantom Empire." He recorded nine gold records.

This new project is the dream of Newhall merchant Milton Diamond.

Did you know . . . . .

The *longest kiss* in cinematic history is one of 185 seconds by Regis Toomey and Jane Wyman in, "You're In The Army Now", released in 1940.

The **people of Taiwan** go to the movies more often than any other country in the world with an average of 66 attendances per person per year.

CANDID SOPHIA LOREN

"I am going to get what I need as a woman," said an outspoken **Sophia Loren** in a Ladies' Home Journal interview. The actress, 47, is rumored to be romantically involved with a French doctor and on the verge of a split with producer Carlo Ponti, 68. She declined to discuss the rumors. "My husband and I never discuss these things," she was quoted as saying. "He wouldn't understand. He wouldn't be interested." Sophia said her life with Ponti is orderly but also leaves her feeling deprived. "Now I want another kind of life. My needs are different. I want to experiment . . ."

GREGORY LA CAVA TRIBUTE

A Tribute to **Gregory La Cava** was presented on the USC campus. The fierce director was a Hollywood original who insisted on total script control and worked heavily with improvisation before it became the fashion. His free wheeling methods infuriated studio executives, but as long as La Cava brought in big box-office, they let him have his way. Among his best work shown were *Stage Door, She Married Her Boss, Living In A Big Way, My Man Godfrey* and *Primrose Path.*

LEGAL GUIDELINES FOR STUDENT FILMS

Guidelines detailing how student filmmakers may obtain legal clearances for the material used within their films and secure a copyright of their finished product are available in a brochure published by the Academy of Motion Picture Arts and Sciences and The Bell System. The brochure may be acquired

Continued

by contacting Elaine Richard at the Academy, 8949 Wilshire Boulevard, Beverly Hills 90211. Area Code 213 278-8990.

SPECIAL ACADEMY HONORARY AWARDS

Three special honorary awards were voted by the Academy of Motion Picture Arts and Sciences, and presented to the following recipients during the 54th Annual Academy Awards presentation at the Dorothy Chandler Pavillion, LA Music Center, March 29th.

The **Oscar** will be presented to **Barbara Stanwyck** "an artist of impeccable grace and beauty, a dedicated actress, and one of the great ladies of Hollywood." This will mark the first award the actress has received from the Academy, although she has been nominated for outstanding performance on four different occasions for "Stella Dallas" (1937), "Ball of Fire" (1941), "Double Indemnity" (1944) and "Sorry, Wrong Number" (1948).

"It is an honor long overdue for one of the screen's most compelling performers," Fay Kanin Academy President said.

Barbara Stanwyck, who began her film career in 1927, appeared prominently in 80 motion pictures before moving from the big screen to television in 1965 to star for four years in the popular TV series, "Big Valley." In addition to her four Oscar-nominated performances in films, she also appeared in such well-remembered motion pictures as "Walk On the Wild Side," "Executive Suite," "Clash By Night," "The Strange Love of Martha Ivers," "The Bride Wore Boots," "Hollywood Canteen," "Lady of Burlesque," Meet John Doe," "Golden Boy," "Union Pacific" and many others.

★

Albert R. "Cubby" Broccoli received the **Irving G. Thalberg Memorial Award,** honoring creative producers whose bodies of work reflect a consistently high quality of motion picture production.

As producer of 12 films featuring the exploits of the fictional secret agent, James Bond, first in association with Harry Saltzman and in recent years as the sole producer, Broccoli has brought to a world audience the most popular film series in the history of motion pictures. Since the introduction of Secret Agent 007 in 1962 in "Dr. No," more than one and a quarter billion moviegoers have been entertained by the durable film hero. ★★★★★★★

Danny Kaye received the **Jean Hersholt Humanitarian Award.**

The Hersholt Award recognizes individuals whose humanitarian efforts have brought credit to the industry. Kaye, who has just celebrated a quarter-century of loving, selfless devotion to needy children of all nationalities as UNICEF's Ambassador to the World's Children, recently commemorated his 25 years of service to UNICEF by visiting 65 cities in the U.S. and Canada. In 1965 when UNICEF was accorded a Nobel Peace Prize, Danny was selected to receive the honor as their representative. ★

BESSIE LOVE, SILENT STAR LIVES IN ENGLAND

The silent-screen sweetheart, **Bessie Love** was a Texas cowpuncher's daughter and a rival to Mary Pickford as the darling of early movies, but she gave up Hollywood so long ago that many fans thought she had passed on. In fact, a recent book of biographies listed Bessie as having died in 1931. She is alive and happy in her adopted London, where she has lived since 1935 and become a British citizen. "I started at the top and worked down," she often describes her movie career with a laugh. Unlike other early stars who rushed into print with the details of their life stories, Bessie seldom talked about her personal life (she was married to William Hawks, brother of Howard) or the personal lives of the stars she knew in those pioneer days, despite lucrative offers to do so. —**Kirk Crivello**

A HEART FOR THE BABY SEAL FUND

German actress, Heidi Stroh who was visiting friends in Hollywood this past year, returned to her home in Munich, Germany to a busy film and stage schedule. She starred in TV film "The Fall of Lena Christ," a comedy "Mir bei Celine" and engagements in France and Spain.

Heidi's personal activities include working to help save the baby seals in Canada who are being slaughtered needlessly. She with Brigitte Bardot and artist, Franziska Bilek noted for her animal drawings have combined their efforts for this worthwhile cause. Heidi is also a talented artist and has created the "Robbenbabys" Seal in a heart shape which has been made into decals, profits from their sale going towards the fund.

AVALON, FUNICELLO HEAD BACK TO BEACH

Frankie Avalon and Annette Funicello are prepping a new installment in their early '60s series of teen beach pix, called "The Last Beach Party."

Steve Silver, of "Beach Blanket Babylon" fame, is currently writing a script for the project, which Avalon hopes will reunite many of the old series' featured performers as well as introduce a new cast of youngsters.

STAGE NEWS & REVIEWS

By Kirk Crivello

Barbara Rush in ***"The Supporting Cast"*** at the Huntington Hartford.

In "The Supporting Cast," **Barbara Rush** writes a "tell-all" novel, in which four of her best friends **(Carol Cook, Marcia Rodd, George Furth and Joyce Van Patten)** appear as thinly disguised characters. The novel is about a group of people who are married to celebrities and are, thus, the supporting cast. Rush, must get her friends to sign waivers before the book can be published, so she invites them all to her lush Malibu home for lunch. And there the fun begins. Overall, this is a humorous show with Rush's seasoned delicate charm a stand-out at the Huntington Hartford Theatre.

★★★

Jeffrey Lynn, who once turned down the lead opposite **Bette Davis** in WB's "Jezebel," because he "wasn't ready," is starring in "The Diary of Anne Frank" at the Center Theatre of the California Center of Performing Arts.

★★★

June Havoc heads the national touring company of "Sweeney Todd," playing a 80-city tour . . . **Lana Turner** interrupted her engagement at San Antonio's Fiesta Playhouse in "Murder Among Friends," to attend the funeral of her mother, **Mildred,** in Hawaii.

MOVIE GUIDE

They All Laughed

In a season of tear-jerkers, this Peter Bogdanovich

Continued on Page 41

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MAN ABOUT TOWN
LEE GRAHAM ...

Ella Fitzgerald arriving at the Shubert Theatre for opening of "Sophisticated Ladies."

"It don't mean a thing if it ain't got that swing . . ." Lord knows "*Sophisticated Ladies*" at the Shubert Theatre has that swing. It also has some of the greatest dancing ever seen around here, a talented cast, neon lit scenery, gorgeous costumes and, above all, 37 of **Duke Ellington's** greatest songs.

The Ellington band's national reputation was established during their 1927-32 stint at Harlem's Cotton Club. This production takes us back to that jazz era with such hits as "Take the A Train," "Satin Doll," "Mood Indigo"—name it, this show's got it. Ellington died in '74 at 75 but his joyous music will live forever.

Post opening **Gene Kelly,** along with the show's producers, hosted a midnight supper at the Beverly Hills Hotel. Kelly was back again with Sandi Bennett (Tony's ex-wife) after a split of several months.

Cary Grant, with wife, Barbara, at Brown Derby soiree following the Pantages opening of "Barnum."
(Photo by Yani Begakis)

Janet Blair and Our Man having fun at an informal Tinseltown bash.

Robert Guillaume ("Benson"), with Lynette Little, announced, "We're engaged; we'll marry soon." Ed Asner was with blonde Pat Hill, whom he is openly dating now that his wife, Nancy, has filed for divorce.

Virginia Mayo and I shared a table with Betty Garrett and Dutch actor, Andre Landaat, who told Virginia he decorated his room in Holland with pictures of her because she represented the American glamour girl.

Chita Rivera and **Gwen Verdon** in Chita's dressing room following her sensational opening at Studio One's Backlot.

Among the swells humming Ellington tunes: Steven Ford, actor son of President Gerald Ford, with actress Brianne Leary; Telly Savalas and girl friend, Julie Hovland; Georgiana and Ricardo Montalban; Shera and Peter Falk; Ruby Keeler, off on a cruise of the Orient the next morning; Alexis Smith and Craig Stevens; plus three sophisticated musical ladies, Diahann Carroll, Della Reese and Ella Fitzgerald.

★★★

It all started in 1950 when a young Puerto Rican singer-dancer got her first job in the chorus of "Call Me Madam." She gave up singing lessons after three sessions and abandoned ballet instruction. Then she became a Broadway favorite. In **Chita Rivera's** own words, "I never thought about goals . . . Everything just fell my way."

In a few years Chita was a star in shows like "West Side Story" and "Bye, Bye Birdie." Even though she had been on the stage for 26 years she had never done a night club act until 1976. That came about by accident when director Bob Fosse became ill and rehearsals on "Chicago" were postponed. Fred Ebb suggested and helped with her first act which she broke in by opening Studio One's Backlot Room.

Barbara Rush gets a congratulatory hug from "Flamingo Road" co-star **Kevin Mc Carthy** at Beverly Hills Hotel dinner dance following her opening in "The Supporting Cast" at the Hartford.

Sophisticated **Genevieve Tobin** as she looked when she was featured in dozens of Thirties films. She recently celebrated her 80th birthday at her fashionable art- filled Manhattan apartment.

The 3 times Tony Award nominee was back at the Backlot with a new act by Fred Ebb.

From the stage opening night Chita introduced "the woman I love more than anyone else except my mother and daughter, **Gwen Verdon.**" Chita and the superstar danseuse with the superior posterior became friends when they worked together in "Sweet Charity" and continued that friendship through the run of "Chicago."

★★★

With three major theatrical openings in four nights, it seemed more like Broadway than L.A.

"Is **Helen Twelvetrees** the star of 'Another Part of the Forest?'" That was the question my neighbor asked when I mentioned I had seen the opening at the Ahmanson. He was kidding, but considering the play, first produced in 1946, is dated, he wasn't far off.

Lillian Hellman's prequel to "The Little Foxes" watches over the avaricious Hubbard family with acerbic care. It was a pleasure to see **Dorothy McGuire** heading the strong cast. She's been acting for 50 years (started when she was 13) and never seems to fit into the usual categories.

In direct contrast to "Forest" with its happenings of 1880 in Alabama, was "The Supporting Cast" at the Huntington Hartford with its 1982 goings-on at a Malibu beach house. The show reunited the producers, stars and director of the highly acclaimed "Father's Day" at the Hartford—**Barbara Rush**, who co-produced with James A. Doolittle and co-starred with Carole Cook whose husband, Tom Troupe, directed. All together again!

Post performance a black tie dinner dance was held at the Beverly Hills Hotel. Those congratulating everyone connected with the "The Supporting Cast" included Esther Williams and Fernando Lamas; Kate and Kevin McCarthy; Kitty and Mervyn LeRoy; and Patti and Dick Van Patten (his sister, Joyce Van Patten, was the only member of the New York cast in this production).

That brings us to the third opening, "Barnum" at the Pantages. A classic example of a star who makes the show. **Jim Dale's** energy and showmanship bring brassy magic to this paper-thin musical in for a long run.

Following the opening, the circus atmosphere continued with a big party at the Brown Derby. Appropriately, the celebrity list was headed by **Cary Grant** who ran away from home to join a British circus troupe as an acrobat when he was 13. Others were Betty Garrett with her two sons, Gary and Andy Parks; Virginia Grey and Hayden Rorke; Shelley Duvall and her live-in boy friend, Stan Wilson; Millie and Sugar Ray Robinson; Shirley Jones and Marty Ingels; Rhonda Rivera and John Davidson.

In a glamourous Fashion

The glitter and glamour of Hollywood's Golden Age

By Allen Eyles

By 1925, Fashion had become absolutely essential to the movies. Gloria Swanson, Mae Murray, Ruth Chatterton, Constance Bennett and Pola Negri were famous for both their screen clothes and their personal wardrobes. Studio designers were given enormous budgets to dress the stars and films costing $1.5 million to produce were not unusual. Studio moguls like Zukor and Mayer were aware that it was good business to dress their stars like the fantastic creatures the public believed them to be and they advertised their extravagance for all it was worth.

The structure of a movie wardrobe department, as originally set up to supply Griffith and DeMille with the vast number of costumes they demanded, closely followed that of a Broadway costume shop. Clothes were turned out in assembly-line fashion. Once a muslin pattern was perfected, cutters shaped the cloth, seamstresses basted it together, and fitters worked on it — first on dress

Remember Gloria Swanson's famous line in **Sunset Boulevard?** "We had faces then!" she exclaimed in reference to the Golden Days of Hollywood filmmaking. They also had costumes then—and many of them remain indelibly in the mind. Four, for instance, appear on HSM's cover this month: the black-and-white Ascot gown designed by Cecil Beaton for Audrey Hepburn to wear in **My Fair Lady** (1964); Helen Rose's sparkling period gown for Alice Faye in **Hello Frisco Hello** (1943); Herschel McCoy's razzle-dazzle bugle beaded costume for Lana Turner in **The Prodigal** (1955); and, of course, just about anything the one and only Carmen Miranda wore lingers in the mind! The eye-popping get-up she sports on our cover was designed by Barjansky for Carmen to wear in **Copacabana** (1947).

On the next few pages you will find a gallery of many other unforgettable screen costumes, each of them in their own special way epitomizing the glitter and glamour of Hollywood's long-ago but never-to-be-forgotten heyday.—A.F. ★

In the wardrobe department at Warner Bros. studio one could find hundreds of figures used to fit clothes for the stars. Each one was the exact model of a star such as Bette Davis, Mary Astor, Priscilla Lane, etc.

(1) Howard Greer, who had been Paramount's chief designer from 1923 to 1927, returned there seven years later to design most of the costumes for Sylvia Sidney in **Thirty Day Princess.**

(2) Irene was the only executive designer in the motion picture industry who was an established figure in the fashion world before affiliating with a studio. In an Irene wardrobe, no detail was overlooked, no effect impossible to achieve.

(3) The last stage in the creation of a movie costume: Edith Head checks the final effect of Joan Bennett's dinner suit against her original sketch. It has already been okayed by both the producer and director.

(4) Producer Arthur Hornblow Jr., star Ginger Rogers and executive designer Irene go over the sketches for Ginger's wardrobe in **Weekend at the Waldorf** (1945).

(5) Jean Louis was Columbia's top designer during the 40's and 50's. Here he and Rita Hayworth test a satin material that will be used in **Salome.**

(6) Designer Orry-Kelly designs and fits a Venus robe for Ava Gardner co-starring with Robert Walker and Dick Haymes in Universal's **One Touch of Venus.**

dummies and then fitting it to the actress's body. The designer personally often did the fittings. As they grew in size these departments also became stratified, each with a chief designer, head of wardrobe, several junior designers, sketchers and period researchers. Always, a trusted and indispensable assistant stood at the designer's right hand, a combination girl Friday and trouble-shooter.

Chief designers were responsible for dressing both star actors and actresses in a film but some, like Adrian, preferred to dress only women, and would delegate the men's costumes, as well as clothes for minor roles, to his assistants. As a result, some assistants costumed only male actors. Top male stars had their clothes tailored for them from sketches, as did leading female stars.

Giles Steele at MGM would be credited on screen for his contribution to a film. He was responsible for a number of trends in men's clothing. The casual look of Cary Grant and the elegance of Fred Astaire's impeccably cut clothes made their mark on male fashion in America. Ensembles for supporting players were taken on completely by the chief designer's assistants, or by junior designers,

(1) Hedy Lamarr sprouted giant orchids in Adrian's horticultural-inspired showgirl trappings for MGM's 1941 **Ziegfeld Girl.**

(2) The East Indian influence is shown in this dress of pink and silver lame, worn by Betty Hutton in **The Stork Club.** Edith Head was the designer.

(3) Maria Montez was appropriately garbed by Vera West for the title role in **Cobra Woman.** Maria's fantasy-escape films were popular with the American public during the tense days of World War II.

(4) For one of the rare instances in which MGM permitted their rainbow girl to go glamorous, Judy Garland wore Howard Shoup's black tulle dance dress trimmed with sequined ostrich tips for **"Presenting Lily Mars."**

(5) Lucille Ball admirably suited Travis Banton's post-war elegance, here wearing a tailored wool suit, leopard sweater and coat in **Lover Come Back** for Universal in 1946.

(6) Orry-Kelly's costumes for Bette Davis as the greedy and embittered fading southern belle in Samuel Goldwyn's 1941 success **The Little Foxes,** equaled the devastating performance of it's star.

and their sketches had to receive the approval of both the head designer and the director.

Another responsibility of a head designer's assistant was the preparation of a detailed wardrobe plot, showing precisely the sequence of ensembles a star was to wear in the scene shot. Each scene was numbered and in the plot a brief note was made as to which costume would be needed for each particular scene. The accuracy of such a directive was vital to the progress of a film and it was nicknamed "the Bible." Deviating from the plan and having the wrong costume ready for a scene would cause expensive delays and the wrath of the producer and the director would descend upon the designer.

Each designer had his particular manner of working. Adrian, for example, first did a rough sketch of his idea, then draped the actual fabric he was using for the design on a dress dummy, padded to duplicate the star's dimensions. When he was satisfied with the results, he would sketch the gown and present it for approval. Banton, on the other hand, relied solely on his own sketches. When one was approved, he turned it over to drapers to create a muslin pattern on the star's personal dress form.

Rarely was an actess blessed with a mannequin's figure. It was the designer's responsibility to create an illusion of physical perfection, con-

Throughout the 30's Marlene Dietrich dazzled her fans with the glamourous costumes she wore in her movies. Here she is in a Travis Banton outfit created for her 1936 film **Desire.** Travis Banton's original wardrobe sketch for the Dietrich outfit. Today these costume sketches are sought-after collector's items.

Distinguished designer Irene tried her hand at opening a door to glamour for Loretta Young in Columbia's 1940 comedy **He Stayed for Breakfast.** Original costume sketch for this gown as designed by Irene. Loretta wore it in a scene that took place in a theatre.

cealing defects and stressing good points. Special undergarments were often made to achieve a sylphlike silhouette, but if a designer felt it necessary, he recommended the imperfect beauty be launched on a program of diet, exercise and massage. Daily visits to the studio gym would be scheduled for the actress and a nutritionist would be consulted. In extreme cases, a doctor would prescribe medications to assist the actress in slimming down. In the case of Judy Garland, such a practice laid the foundation for tragedy.

Fittings, each of which might last two to six hours, were the bane of a star's life. An actress often spent more time in front of a mirror, as workers scurried about her snipping and pinning and adjusting a new costume, than she did before a

Continued on Page 34

As Samarra, High Priestess of Goddess Astarte in MGM's **The Prodigal,** Lana Turner wore this elaborately jeweled costume designed by Herschel McCoy.

Barbara Stanwyck as Hollywood saw a **Lady of Burlesque** in sexy black crepe, slit to the hip to reveal black fish-net hose with lace appliques and ribbon-ankle strap pumps.

The combination of **Adrian** and Garbo was perfect. Adrian created for her some of the most famous women of history and fiction, including Queen Christina of Sweden, Mata Hari and Marguerite in **Camille.**

Although his costumes for MGM's spectaculars and highbrow comedies delighted audiences, Adrian's finest work was done in the 30's for Greta Garbo. Here she is costumed for **The Painted Veil** (1934).

When the great Garbo appeared as the World War I spy **Mata Hari** in 1932, Adrian bedecked her with beads and spangles.

For the 1933 production **Dinner at Eight,** Adrian emphasized the platinum shimmer of Jean Harlow when he dressed her almost entirely in white.

(1) This Marion Davies gown for **Going Hollywood** was unsurpassed in magnificence. Bing Crosby was Marion's co-star in the 1934 MGM musical.

(2) Although he often worked on as many as five movies simultaneously, Adrian was noted for his meticulous attention to detail. For **Maytime** (1937), he provided Jeanette MacDonald with one of her most elaborate wardrobes.

(3) MGM's 1926 extravaganza **The Great Ziegfeld** combined the talents of Busby Berkeley, Cedric Gibbons and Adrian. Myrna Loy played the role of Billie Burke, Ziegfeld's wife.

(4) The detailed recreation of the court of Louis XVI in **Marie Antoinette** required extensive research and Adrian's elegant, imaginative designs. Norma Shearer starred in this 1939 film which was in production three years.

The wide-shouldered, narrow-hipped silhouette of Joan Crawford became her most important fashion trademark. The above costume sketch and the actual gown as designed by Adrian was worn by Miss Crawford in **Mannequin** (1938).

One of the best films of Adrian's career was **The Philadelphia Story** in 1940. Here is the gown and the original sketch he created for the film's star, Katharine Hepburn.

Costuming "Gone With The Wind"

Producer **David O. Selznick** poses before a portrait of **Vivien Leigh** as Scarlett O'Hara. Considered by many to be the greatest movie ever made, the epic won a record 10 Academy Awards.

Walter Plunkett was named chief designer for RKO in 1926; for several brief absences when he free-lanced, he remained there until 1939. Considered by many to be Hollywood's most astute period designer, Plunkett costumed every conceivable kind of film and established himself as one of the movies' most versatile and talented artisans. It was he who created the costumes for the delicious early Astaire and Rogers dance musicals *Flying Down to Rio* (1933) and *The Gay Divorcee* (1934). He also designed *Morning Glory* (1933) and *Little Women* (1933), which starred the demanding Katharine Hepburn; his working relationship with the actress was to last for many years. Plunkett's most important assignment, however, and one of which was the envy of most studio designers, was *Gone With the Wind* (1939).

Gone With the Wind was produced in Technicolor at a cost of $4.2 million by the private impressario David O. Selznick. The brilliant William Cameron Menzies was chosen to design the sets, and Max Steiner was asked to compose the film score (which would become a familiar classic of movie music). Selznick's famous search for a Scarlett engendered such publicity that it became a national issue. Every top Hollywood actress had been invited to make a screen test for Margaret Mitchell's fascinating heroine. Her transition from a spoiled but enchanting ingenue to a bitter, dirty-faced war orphan who ruthlessly and single-handedly climbs to a life of opulent but loveless security was a dream-come-true role for a star. Although Selznick's choice of the English stage actress Vivien Leigh caused cries of protest at the time — "America's fans muster for a new revolution," announced a movie magazine — it is difficult to imagine any Hollywood actress of the time who could have brought Scarlett to the screen with more vibrancy.

Selznick was a perfectionist who insisted that the costumes for *Gone With the Wind* be historically accurate, and still capture the sweeping romanticism of Mitchell's epic of the Civil War and the South's Reconstruction years. It was a difficult and risky assignment to undertake, for if Plunkett had proved less than equal to the challenge, his career in Hollywood would have been jeopardized. But Selznick's choice proved to be the right one—Plunkett's recreation of the period remains an almost perfect example of motion picture costuming.

Scarlett's wardrobe was a masterpiece of sensitive design that underlined her complex character with subtlety and originality. Plunkett's costumes clearly reflected the two different periods of the heroine's life — the petulant Southern belle, and later the postbellum woman who turns her back on her earlier life of picture-book elegance to face despair, poverty and the bare necessity to survive. Selznick emphasized the change in Scarlett's character and position by breaking the story with an intermission at the moment the heroine rises from the mud of her devastated Tara to swear revenge on a fate that has robbed her of her secure life. The second phase of Scarlett's wardrobe begins with her ripping apart her mother's dining-room portieres and ordering her mammy (unforgettably portrayed by Hattie McDaniel) to cut them up to make a sweeping gown in which she is determined to enchant and ensnare the rich, sardonic gambler, Rhett Butler, who has the means to pay the inflated taxes on Tara and save it from foreclosure. Plunkett had a bolt of green velvet faded to appear like worn curtains and from it he fashioned the dress which he would later admit was "probably the most famous movie costume ever made."

Plunkett would continue to dress Scarlett in velvet as a kind of leitmotif suggesting her dramatic rise to more affluent circumstances; a velvet bolero jacket with a daytime ensemble, emerald-green velvet lavished with gold embroidery for a dressing gown, sapphire-blue velvet trimmed with black fox for an at-home dress, and garnet-colored velvet decorated with paste rubies and ostrich feathers for an evening dress Rhett contempuously throws at her after her love for Ashley Wilkes has been discovered. Contrasted with the organdy and tulle dresses worn by Scarlett in the film's first section, these sumptuous garments became dramatic devices that are integral to the film's unfolding action. Plunkett's contribution to *Gone With the Wind* was a Hollywood tour de force and established him as dean among his peers. ★A.F.

Vivien Leigh, as the tempestuous **Scarlett,** dressed for the barbecue at Twelve Oaks in **Walter Plunkett's** hand painted hoop-skirted ante-bellum gown for the 1939 classic.

It is difficult to imagine any Hollywood actress who could have brought Margaret Mitchell's heroine to the screen with more vibrancy. **Plunkett's costumes** remain an almost perfect example of motion picture costuming.

Costume designer **Walter Plunkett** fitting **Vivien Leigh** for her role. This was Scarlett's famous red velvet gown.

Melanie's wardrobe was far less spectacular but no less effective than Scarlett's. **Olivia deHavilland** won a Best Supporting Actress nomination for her performance in the film.

Rhett and **Scarlett** were the picture of sartorial elegance in GWTW, the most memorable movie of all time.

GWTW provided the movies' greatest male star with his most distinguished wardrobe. Moviegoers unanimously demanded that **Gable** play the role of **Rhett Butler** and he more than lived up to their expectations.

One of the many unforgettable scenes in the film — Scarlett's ill-fated wedding to Charles Hamilton. In this scene are Leslie Howard, Olivia deHavilland, Thomas Mitchell, Barbara O'Neill, Vivien Leigh and Rand Brooks.

The 40s brought proper recognition for movie costume designers when, in 1948, the Motion Picture Academy announced it would henceforth present an Oscar for costume design.

The first Academy Award for best costume design for a color motion picture went to Barbara Karinska for her costuming of Ingrid Bergman in **Joan of Arc** (1948). Mme. Karinska, a Russian designer first came to Hollywood from New York in 1943. Irene, who had replaced Adrian as MGM's chief designer when he resigned the year before, had asked that Karinska be brought to the studio to assist her on Ingrid Bergman's intricate Victorian costumes for **Gaslight**. Karinska's contribution to the film was so successful that she was asked to act again, Irene's aid in creating Marlene Dietrich's Oriental trappings for MGM's 1944 production **Kismet.** After **Kismet** Karinska was one of the designers for Paramount's **Kitty** (1945) and **Unconquered** (1947). She then returned to New York where she ran a highly successful costume house, remaining on the East Coast until she was persuaded to do **Joan of Arc.**

Since the Academy's initial award to Mme. Karinska, well-deserved Oscars have been awarded to many of the great Hollywood film designers. HSM would now like to present its readers with the following complete list of all the Academy Award winners for costume design, past and present.

1948: Roger K. Furse, ***Hamlet*** (black-and-white)' Dorothy Jeakins and Barbara Karinska, ***Joan of Arc*** (color).

1949: Edith Head and Giles Steele, ***The Heiress*** (black-and-white); Leah Rhodes, Travilla and Marjorie Best, ***The Adventures of Don Juan*** (color).

1950: Edith Head and Charles LeMaire, ***All About Eve*** (black-and-white); Edith Head, Dorothy Jeakins, Eloise Jenssen, Giles Steele, Gwen Wakeling, ***Samson and Delilah*** (color).

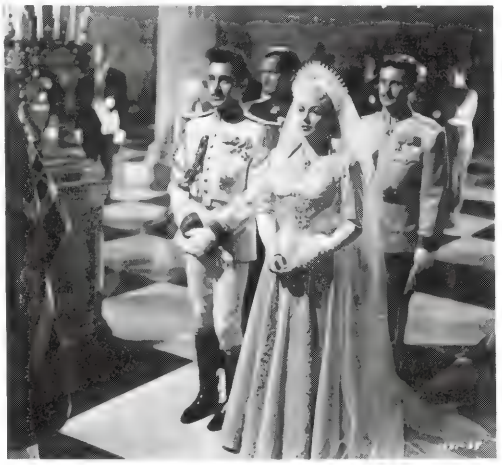
1951: Edith Head, ***A Place in the Sun*** (black-and-white); Orry-Kelly, Walter Plunkett, Irene Sharaff, ***An American in Paris*** (color.)

1952: Helen Rose, ***The Bad and the Beautiful*** (black-and-white); Marcel Vertes, ***Moulin Rouge*** (color).

1953: Edith Head, ***Roman Holiday*** (black-and-white); Charles LeMaire and Emile Santiago, ***The Robe*** (col-

Who's Afraid of Virginia Woolf? (1966). Costume designer, Irene Sharaff; stars, George Segal, Elizabeth Taylor and Richard Burton.

Whatever Happened to Baby Jane? (1962). Costume designer, Norman Koch; stars, Bette Davis (above with Victor Bruno) and Joan Crawford.



The Bad and the Beautiful (1952). Costume designer, Helen Rose; stars, Lana Turner, Gilbert Roland (above), Kirk Douglas, Walter Pidgeon, Dick Powell and Gloria Grahame.

All ABout Eve (1950). Costume designers, Edith Head and Charles LeMaire; stars, Bette Davis, Marilyn Monroe, George Sanders (above), Anne Baxter, Celeste Holm and Gary Merrill.

Hamlet (1948). Costume designer, Roger K. Furse; star, Laurence Olivier.

Gigi, (1958). Costume designer, Cecil Beaton; stars, Leslie Caron and Louis Jourdan.

for Costume Design

Roman Holiday (1953). Costume designer, Edith Head; stars, Audrey Hepburn (above) and Gregory Peck.

Some Like It Hot (1959). Costume designer, Orry-Kelly; stars, Tony Curtis, Marilyn Monroe (above) and Jack Lemmon.

The Sting (1973). Costume designer, Edith Head; stars, Paul Newman and Robert Redford.

Moulin Rouge (1952). Costume designer, Marcel Vertes; star, Jose Ferrer.

Camelot (1967). Costume designer, John Truscott. Stars, Richard Harris and Vanessa Redgrave.

or).

1954: Edith Head, ***Sabrina*** (black-and-white); Sanzo Wada, ***Gate of Hell*** (color).

1955: Helen Rose, ***I'll Cry Tomorrow*** (black-and-white); Charles LeMaire, ***Love is a Many Splendored Thing*** (color).

1956: Jean Louis, ***The Solid Gold Cadillac*** (black-and-white); Irene Sharaff, ***The King and I*** (color).

1957: Orry-Kelly, ***Les Girls*** (color).

1958: Cecil Beaton, ***Gigi*** (color).

1959: Orry-Kelly, ***Some Like It Hot*** (black-and-white); Elizabeth Haffenden, ***Ben Hur*** (color).

1960: Edith Head and Edward Stevenson, ***The Facts of Life*** (black-and-white); Valles and Bill Thomas, ***Spartacus*** (color).

1961: Piero Gherardi, ***La Dolce Vita*** (black-and-white); Irene Sharaff, ***West Side Story*** (color).

1962: Norman Koch, ***Whatever Happened to Baby Jane?*** (black-and-white); Mary Wills, ***The Wonderful World of the Brothers Grimm*** (color).

1963: Piero Gherardi, ***8½*** (black-and-white); Irene Sharaff, Nino Novarese and Renie, ***Cleopatra*** (color).

1964: Dorothy Jeakins, ***The Night of the Iguana*** (black-and-white); Cecial Beaton, ***My Fair Lady*** (color).

1965: Julie Harris, ***Darling*** (black-and-white); Phyllis Dalton, ***Doctor Zhivago*** (color).

1966: Irene Sharaff, ***Who's Afraid of Virginia Woolf?*** (black-and-white); Elizabeth Haffenden and Joan Bridge, ***A Man for All Seasons*** (color).

1967: John Truscott, ***Camelot*** (color).

1968: Danilo Donati, ***Romeo and Juliet*** (color).

1969: Margaret Furse, ***Anne of the Thousand Days*** (color).

1970: Nino Novarese, ***Cromwell*** (color).

1971: Yvonne Blake and Antonio Castillo, ***Nicholas and Alexandra*** (color).

1972: Anthony Powell, ***Travels With My Aunt*** (color).

1973: Edith Head, ***The Sting*** (color).

1974: Theoni V. Aldredge, ***The Great Gatsby*** (color).

1975: Ulla-Britt Soderlund and Milena Canonero, ***Barry Lyndon*** (color).

1976: Danilo Donati, ***Fellini's Casanova*** (color).

1977: John Mollo, ***Star Wars*** (color).

1978: Anthony Powell, ***Death on the Nile*** (color).

1979: Albert Wolsky, ***All That Jazz*** (color).

1980: Anthony Powell, ***Tess*** (color). ★

A PORTRAIT GALLERY
of unforgettable Movie Costumes

A nostalgic glimpse of a time that will never come again but will never be forgotten. The talented designers who helped create the glamour and fashion images of the legendary stars, Garbo, Dietrich, Monroe, Davis, Turner, Faye and others who appear on these pages.

Edith Head created Dorothy Lamour's first sarong for **The Jungle Princess** (1936). The picture launched Dorothy's career and the garment became synonymous with tropical allure.

Lana Turna in dazzling white and Rita Hayworth in slinky black made 1946 a big year for male moviegoers. The pictures were, of course, **The Postman Always Rings Twice** and **Gilda** and both Lana and Rita were never more beautiful.

(1) Bette Davis wearing Orry-Kelly's strapless red satin ball gown in the 1938 **Jezebel,** the tale of a Southern beauty much like Scarlett O'Hara who was still to come to the screen.

(2) Marlene Dietrich often chose to wear masculine clothes off screen as well as on. Miss Dietrich wore this Irene-designed suit in **Seven Sinners** (1940).

(3) Costume designers must have had a lot of fun whipping up the spectacular gowns and the fantastic headgear Carmen Miranda wore in her films. Fox's Charles LeMaire came up with this concoction for **Greenwich Village** (1944).

(4) One of the loveliest movie moments of 1955 was the sight of Marilyn Monroe's skirts billowing in the breeze. The picture was **The Seven Year Itch** and MM's dress was designed by Travilla.

(5) Judy Garland's last MGM musical featured this snappy outfit. The picture was 1950's **Summer Stock** and the production number was called "Get Happy."

(6) In **Lady in the Dark** (1944), Ginger Rogers wore a mink and sequin concoction designed by Edith Head which hit new heights of chic vulgarity.

EDITH HEAD

COSTUME DESIGNER TO THE STARS

She's seen here with some of that small army of **Oscars** she recruited.

by George Haddad-Garcia

She was Hollywood's greatest "costume designer," the latter two being her own description of what she did. **Edith Head's** creations, from the 30's to the 80's, influenced Western fashion in various ways, yet she refused to call herself a fashion designer. The lady won eight Oscars and was nominated dozens of times, dating back to a time when there were separate categories for black-and-white and color film costume design.

In late October, 1981, Edith Head passed away. One of the first to lament the loss was her good friend Elizabeth Taylor, who said, "She was the best at what she did, and a lovely woman. Back when the studio system was filled with oppressive personalities, Edie was a breath of fresh air." Ms. Head had long promised Liz one of her prized possessions, upon her passing: a necklace of golden coins, a real collector's item.

In the past few decades, Edith Head had become as famous and distinctive as many of the stars she had dressed (and they included male stars, from Coop or Cary Grant to Newman and Redford—her last Oscar was for "The Sting"). She had written books, appeared on countless TV shows, done commercials, served as a fashion consultant and curator to fashion retrospectives . . . Her looks, consisting of cropped hairdo, big bangs, dark glasses, severely tailored dark clothes and eye-catching necklace (frequently the coins necklace), was instantly recognizable.

The young Head started at Paramount, a studio where she reigned for decades, until the studio was bought in the 60's by Gulf & Western, a conglomerate. She was an assistant to the legendary Travis Banton. her first big break was designing for Mae West in her first major film, "She Done Him Wrong," when Banton was in Paris on a buying trip. Mae was delighted with the young woman's creations, and Edith was eventually Paramount's no. 1 designer, as well as one of the very few women to ever head a studio's design unit.

At Paramount, she designed for West, Dietrich and other leading ladies, also costuming several De Mille productions; sometimes Edith designed only the star's (usually the female star's) clothes, while someone else did the other players' vestments. Other times, she took on the entire load. "She was a workhorse, totally dedicated to her work," said her friend, the late Sir Cecil Beaton (photographer and costumer/set designer of "Gigi" and such).

In the 60's, la Head made the transition to Universal, where she was the only full-time studio designer; Hollywood's golden age of costume design had certainly ended. Edith herself declared, "The richness of fabrics, the detail and pride of workmanship, the lushness of imaginative concepts and products, it was all killed off by higher budgets and the new 'natural' look . . . Once, an actress wore silk underwear, gorgeously embroidered; you never saw it on the the screen, but *she* knew. It was part of the pervasive glamour of what we were all doing."

Edith Head spoke and wrote much about her work, about her friendships with dozens of superstars (only once did she meet an actress she didn't get along with). The ladies she dressed so beautifully have this to say about their friend and designer:

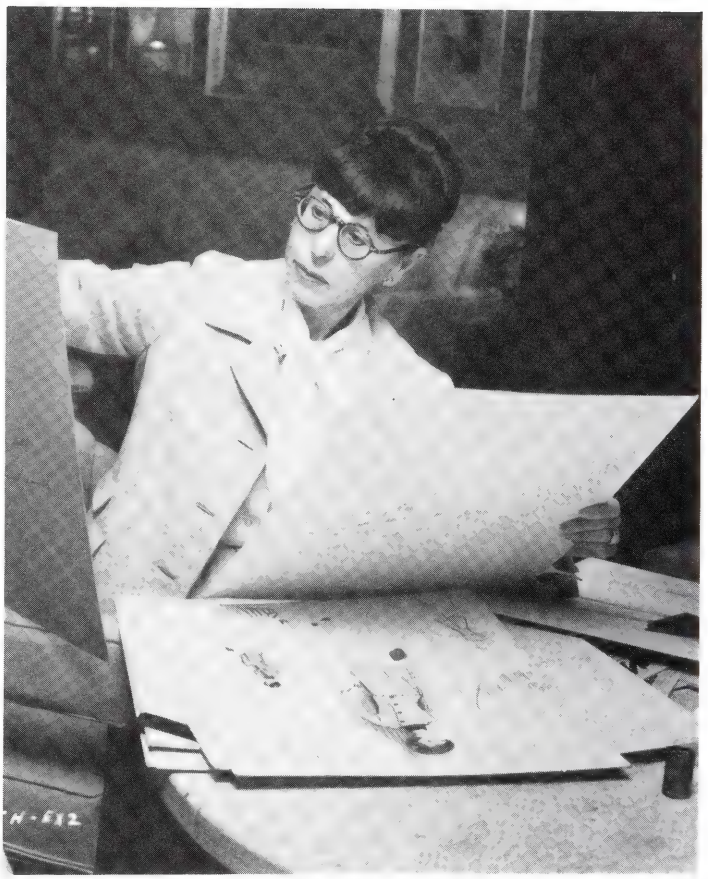
Audrey Hepburn. Edith won two consecutive Oscars for Audrey's first major films, "Roman Holiday" and "Sabrina" ("Sabrina Fair" in Britain). "Edith Head had taste. So many designers in pictures wanted to overwhelm a performer with bold dresses, hats and gowns, but Edith restrained herself enough so that the result added to the actress but didn't detract from her or from the performance. She had dramatic instinct, about what was right for a scene. She had taste, but her work for a particular picture came first, not just making one look beautiful, or taking the audience's breath away with an extravagant outfit." The Head creations for Audrey in "Sabrina" were among the most copied of the 50's.

Elizabeth Taylor. "Everyone has a favorite designer, and Edie was mine. Not just in many of my films, but whenever I had a special event to attend (such as the Oscar ceremonies), or for entertaining at home. We understood each other, we often knew what the other was thinking . . . Besides that, she had a marvelous sense of humor."

Marlene Dietrich. "She was in the business of creating fantasies. She made me feel like a goddess; her clothes moved in a special way, as if they had a life of their own. They were beautiful but functional, not just for one-time use in a scene. Whenever possible, I tried to allow them to give me the clothes she did for me. I never knew her well, personally, but she appeared very balanced and satisfied in everything she did, yet always trying for better."

Claudette Colbert. "Edie was a friend, and she was a modest person. She enjoyed what she did, never took herself too seriously, put her work before her pride, and took pride in her work. She thought it was a lark to be working in this industry. We didn't always see eye to eye, but I admired her modesty and the talents she said little about but obviously displayed in dozens of movies."

Jane Wyman was one of many stars she helped glamorize. **Edith** once confided, "All I need is a script about a girl who isn't poor and doesn't hate clothes."



Long the chief designer at Paramount, **Ms. Head** moved over to Universal in 1967 and maintained an office there until her death last October at 82.

Edith discarded her usual plain clothes and glasses to wear this far out outfit for one night only at a charity bash.

STARS PAY TRIBUTE TO A LOYAL FRIEND

Robert Redford. "When I finally got 'dressed' by Edith Head, that's when I knew I was really a star. She was an institution, a legend in Hollywood, even a legend among stars. I never heard a negative word about her; you don't know how impossible that is—for anyone else, it would be impossible . . . Ms. Head was rather shy when we met, but she never let someone else do what she thought she could do better, even if it was just checking a hem or something her assistants could do."

Steve Martin. "I don't mean to sound like a chauvinist, but women over, say, 50, in this town, are either *grande-dame*-ing it all over the place, or they're unapproachable or real weird. Edith Head was just a normal person. It was her work that stands out, and the quality of her craft. She was as crucial to the look and success of a film as the cinematographer or producer or actor. It would have been interesting, if she had tried acting or directing, but she wasn't an outgoing, take-charge type. She just did her own thing, perfectly."

Ginger Rogers. "I knew Edith Head personally, but it took a very long time for me to gain that privilege. She was always friendly and kind, but she believed work was work, and there was a particular relationship you had at work. She never discussed her home life or her husband at work, but after he died (in 1978), she changed; I knew she wasn't well, but she kept her illness (a rare bone disease) a secret, and didn't let on. She still was working, but she was somehow more remote. All I can say is, with the passing of Edith Head, a big, beautiful chapter of Hollywood and movie history is closed for good."

Natalie Wood. "To some of us younger actresses, Edith was kind of a surrogate mother. The studios were male-dominated and rather harsh, but she provided an ear to listen, a much-needed smile, even a shoulder to cry on. What she did for us all, with clothes, is inestimable—she was in a class all by herself. But I'll remember her best as a dear friend. One of the few . . ." ★

GOLDEN GLOBES THE BEST AWARD SHOW

By Lee Graham

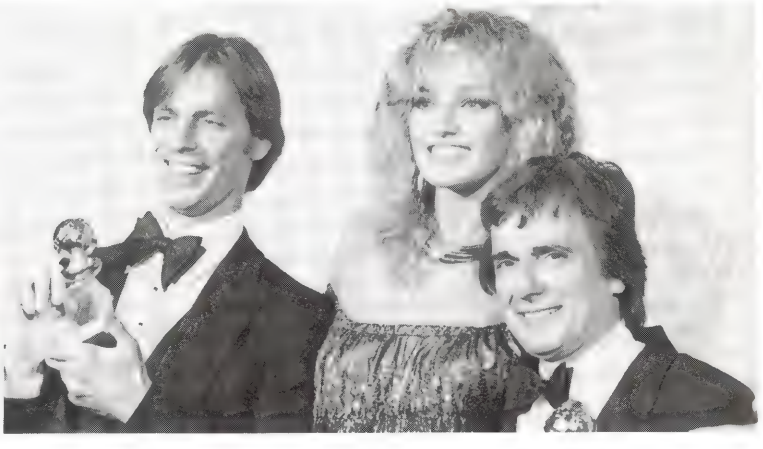
Constantly some new award show seems to crop up. At the rate we're going there'll soon be an award for the best award show. When that happens the winner, for sure, will be the Hollywood Foreign Press Association's Golden Globes at the Beverly Hilton. Attire is formal, atmosphere is informal.

The sentimental favorite this year was Henry Fonda, ailing at home after months of hospitalization. His wife, Shirlee, said his winning role in "On Golden Pond" is "the highlight of Henry's life and career."

Shirlee and **Jane Fonda** accepting **Henry's Globe** for **"On Golden Pond."** Jane said she was happy even though "my dad doesn't believe in competing."

Robert Wagner, making his first public appearance since Natalie Wood's death, with daughter, **Kate.**

Presenters **Robert Stack** and **Michele Lee** with Best TV actress-mini series or movie for TV, **Jane Seymour** ("East of Eden") in center.



Keith Carradine holding Globe for Best Foreign Film ("Chariots of Fire") with **Susan Anton** who presented Best Actor-Comedy or Musical to boyfriend **Dudley Moore ("Arthur").**

Master & Mistress of Ceremonies for the 39th annual Golden Globes—**Robert Preston** and **Linda Gray.**

Nominee **Sissy Spacek** ("Raggedy Man") presents Best Movie-Drama to producer **Bruce Gilbert** ("On Golden Pond").

Juliet Prowse provided the entertainment highlight with her dancing.

Eileen Brennan—"Private Benjamin."

Alan Alda—"M*A*S*H."

Joan Hackett—"Only When I Laugh."

Cliff Robertson and **Dina Merrill.**

Presenters **Tony Curtis** and **Angie Dickinson.**

Presenter **David Carradine** with **Barbara Bel Geddes** ("Dallas") and **Linda Evans** ("Dynasty") who tied for Best Actress in a TV series.

Jane Wyman presenting **Ernest Thompson** with Globe for Best Screenplay-motion picture ("On Golden Pond").

Carole Bayer Sager and **Burt Bacharach** who won Best Original Song for "Arthur's Theme" with **Connie Francis** who sang a medley and presented them with the award.

BRODERICK CRAWFORD

as he sees it!

as told to Bill Kelly

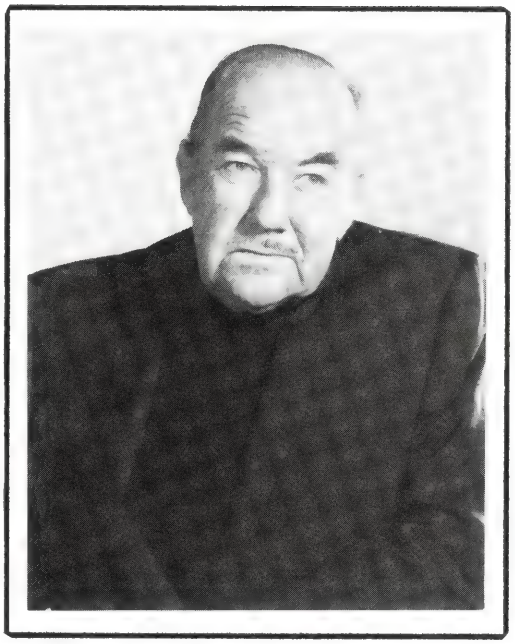
I was raised on the stage—a third generation actor. I was born in New York City on December 11, 1911, the son of stage and film actress Helen Broderick and actor Lester Crawford. I was a Dean Academy Franklin, Mass. prep school dropout. All during my adolescence I worked on the stage and when I was old enough, or maybe I should say, strong enough, I got a job as a longshoreman in New York for $18.50 a month, because I liked to eat. Actually, I wasn't able to make a living at acting on a full time basis until 1938. Acting was in my blood, and besides, it sure as hell beat working for a living.

I've been married to Mary Alice Crawford for eight years now. I have three children by two previous marriages, two boys, Kelly and Chris, and a girl, Robin. Kelly is a Hollywood film editor, Robin is in wardrobe, and Chris is a truck driver. So, I guess I'm the last of the acting Crawfords unless my granddaughter, who is 10, decides to become an actress.

In looking back over my career of radio, stage, 107 movies, and countless TV segments, people often ask me what do I consider to be my greatest achievement. I know they expect me to say winning the Academy Award. Although it ranks high, I consider working under the direction of Henry Hathaway to be a considerable achievement in itself. Anybody who could put up with that guy, deserved a special Oscar.

Hathaway liked to push people around, and when it came my turn I told him to lay off or I'd knock him on his ass. He didn't bother me anymore. but started on poor ol' Gary Cooper. I'll never forget it—

Cooper, David Niven and I were making "The Lives of Bengal Lancer," in 1935. We were all set to shoot at 9 a.m. We couldn't go without Coop. We couldn't get an answer at his home, so we all sat around playing cards. Hathaway was fuming. Finally Ol' Coop came strolling in two hours late, like he didn't have a care in the world. Hathaway started screaming at him . . . "and you know how much time and inconvenience you've caused us? And you know how much goddamn money? He raved on for a full five minutes, jumping up and down and flinging his arms like a madman. Ol' Coop just stood there blushing, while the entire crew looked on. I was embarrassed for him.



Broderick Crawford, a third generation actor, star of films, TV & stage.

Finally, Hathaway stopped and you could hear a pin drop. Well, Mr. Cooper, what have you got to say to me and this crew? Ol' Coop just lifted his hand, waved, and said . . . "Good. Morning." I tell you I damn near busted a gut.

After radio and stage work I made my film debut in the 1937 comedy "Woman Chases Man." I think my career got a boost with the role of Lennie in the stage production "Of Mice and Men," which I still consider to be one of the finest things ever written. Early in my career I starred in two Damon Runyon films. I was a big-shot gangster with equally big feet in "Tight Shoes" and a guy helping a mother down on her luck, in "Butch Minds The Baby." I spent the 40s as a big, blustering, fast-talking gangster. And from 1951 to 1955 I starred in "Highway Patrolman" a TV series—which I took against the advice of my pal, Clark Gable.

I was making "Lone Star" with Gable and Ava Gardner. When the film was finished I told Gable, "I think I'll go into TV." Clark says, "I think you are out of your mind." Now then, I was on Highway Patrol and I bumped into Clark one day and he says, "Tell me Crawford, how the hell do I get into television?"

But we haven't got the great stars like Gable, Tracy, Cooper and Wayne anymore. Why? Because we haven't got time to mold them. Now it's a business. Then, it was fun. I'll put it this way . . . They didn't hurry you as much in the old days. They wanted a GOOD picture. That was first and foremost. They took pride in their work. Now if you ask these people today, "Where's your pride?" They go scrambling for the dictionary. In those days they didn't care if you were a little late or over budget—most of them, as long as the picture was good. Now they don't want it good—they just want it Tuesday.

Recently, I did a 'Movie of the Week' in Houston. The first day's

Bill Kelly interviews actor, **Broderick Crawford** (1981).

Clark Gable, Ava Gardner & Broderick Crawford in MGM's **"Lone Star"**—1951. *PHOTOS BY BILL KELLY*

Columbia's epic **"The Last Posse"** starred Broderick Crawford, John Derek, Charles Bickford & Wanda Hendrix.

shooting was 14 pages. I was in all 14. It's a good thing I was born with a photographic memory. On 'Highway Patrol' sometimes we'd do 20 pages, but a lot of it was car chases. Then they increased it to 40 pages. Hell, we were doing 3½ shows a week—which is not hard if there's a lot of action.

But let me tell you something—straight from the shoulder. These kids today better save grocery money. Kids today will not survive because of lack of experience. If a show fails—they are out on their asses. The old-timers, the professionals, who have made TV pilots that have failed, have survived because they could fall back on experience. I've been talking to some actors who've made as many as 10 failures before one show hits. So if you're a youngster, with no experience, where the hell do you go?

If you've got experience, you can always go back to the stage in New York, or on the road with a show. When things got slow for me in Hollywood, I latched on to "Championship Season," a big New York hit.

Or you do theater-in-the-round. Pat O'Brien does this, Huntz Hall, Mickey Rooney—because they have the experience to fall back on. but you've got to be able to do comedy because when people are eating dinner they don't want to see tragedy—they want to laugh and be entertained. In smaller towns, some have never seen live actors, so they come to see what the hell you look like. So you've got a brand new audience. Like doing tent shows in the old days. You do a show, pick up and move on.

But my generation came up the hard way. We sacrificed. These kids today never had to sacrifice at home, so why should you expect them to do it when they go out into the working world? We'd go into an automat, get free water and crackers, get a bottle of catsup, salt and pepper, and make tomato soup. It was a godsend for actors for a long time. But these kids won't make sacrifices—they'd expect a coffee break if they worked for a tea company. And in the end all this will make a difference between fly-by-night actors and professionals.

When World War II started I went into the Army for 4½ years, and when it was over I had to start all over again. At the time, I was under contract at Universal. You see, it was the same for everybody—they'd promise you your job back when you returned from the war, and when I returned they welcomed me with open arms. I did a picture called "Run Around," with Rod Cameron, then another with George Brent—they gave us a chance to make enough money so that we'd have something in our pockets, then after two pictures they fired everybody. They did that not only in show business but in other businesses.

It was by pure chance that I landed the role of a southern political boss that won me an Oscar for "All The King's Men." It was a damn funny thing—

Paul Douglas and I were close friends. We were on radio together. Paul was offered the part and turned it down flat. I had read the book years before and I knew if they made a picture of it, they had a sure winner. The night of the Academy Awards, Paul was one of the MC's. He was standing on stage when I came up to accept the Oscar. We shook hands and he whispered, "I blew that one, didn't I?" Sure he did, it won 32 awards throughout the world. Dramatically, it was my favorite role, and "Born Yesterday' was my favorite comedy role.

Another sure-fire Academy Award role I had, few people will ever know about, because the FBI had snatched it from public viewing. Strong words, huh? Legally, they can't do that, but they're powerful enough to throw a monkey wrench into the film's distribution—and that's just what they did. It was a picture I made in 1978, called 'The Private Files of J. Edgar Hoover' (API). I played Hoover.

Actually, two of us played Hoover, because in one part Hoover is a young man. We went through his life when he was a clerk and when he took over as head of the FBI. With a wig on, everybody said I looked like him. They got people to play different presidents and Bobby Kennedy. We filmed in Washington, went to New York, then California. It took 1½ years to film.

I researched Hoover until I was confident I knew the man. I looked at news-reels, memorized his mannerisms—only he didn't have any. Sometimes people have particular gestures. He didn't have a thing. He didn't smoke or drink in public, but he sure put a hellofa lot of bourbon away at home. We had permission from his family to shoot at his mansion, used his garden and everything, and they told us some funny stories that we used in the picture.

Hoover had a black gardener who came to him one day and told him he was getting too old to handle the garden. The power mowers were even too much work. Hoover loved the old

Continued from Page 50

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by Robert Kendall

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It's authentic Greta Garbo or nothing for Wisc. Museum owner

When Clark Wilkinson received an autographed picture of Greta Garbo from MGM 55 years ago in a contest he was thrilled. He framed it in his home-museum.

Then he discovered the signature was a fake.

That shock led film enthusiast Wilkinson, 75, from the Barboo, Wisc., home to a Culver City small claims court demanding redress.

(In a happy conclusion to his perseverance and day in court, MGM found a 1934 copy of Garbo's signature to give Wilkinson.)

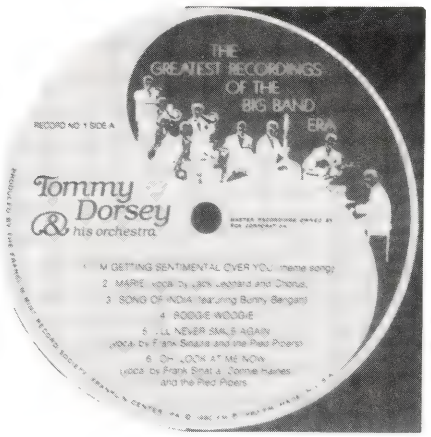
"I just think that when a studio like MGM said this was an autographed copy by Greta Garbo, then that's what it should be," said Wilkinson.

Remembering dates, submitting repeated examples to show his Garbo signature was a phony, Wilkinson came well prepared for his day in court.

Wilkinson, a retired insurance salesman who now runs the film museum in his home as well as a circus museum in town, stated how in 1927 he entered a contest sponsored by MGM in Photoplay magazine promoting Garbo's latest pic, "The Garden Of Allah."

Wilkinson was among 50 runnersup to win one of the "autographed copies of my favorite photograph," according to the ad signed "cordially, Greta Garbo."

He received a glossy and for the next 50 years he was happy. Then in 1978, an article in People magazine featured some stars' signatures — and Wilkinson's copy didn't match what was shown to be that of the Swedish Sphnix. ★



Collecting the "Golden Oldies"

Like old radios, posters, comic books, old phonograph records are very popular collectibles these days. Most collectors like to acquire all of the recorded work of a favorite artist. Others try to accumulate at least one example of each label produced, and some confine their collecting to a copy of every title released under a certain label.

L.R. Docks is the author of the *American Premium Record Guide* (Book Americana, Inc.; $14.95), which lists more than 50,000 recordings and notes the value of old 78s, 45s and LPs. Docks says the greatest collector interest now is in the music of the '50's and '60's — rock and roll, rhythm and blues, rockabilly and blues.

For help in locating an old record or to order his guide, write L.R. Docks, P.O. Box 32924. San Antonio, TX 78216.

Another record collector and entrepreneur is Jim Mayhercy, who runs a chain of used record stores called 2nd Hand Tunes in Chicago, Milwaukee, Cleveland and Miami. The stores buy and sell used records of all kinds — except 78's. You can contact Mayhercy at 2nd Hand Tunes, 1330 W. Elmdale St., Chicago, ILL 60660.

The Grable Collector

By Leonard Scumaci

After many years of collecting my all-time favorite Betty Grable I feel that I can claim the title of "The greatest Betty Grable Collector." My collection is now valued at $50,000. I can encourage any collector to start in *now* as with determination and time they can acquire a valuable collection of whomever they choose to collect—such as I have. "I began at the age of four with movie magazines, and it became more advanced over the years. I'd go to book stores when I was in my 20s and buy the Betty Grable coloring books, magazines and anything else related to her that I could find."

The current collection is impressive. It is so large that Leonard converted his garage into a wood-paneled, air-conditioned, specially lit "Betty Grable Room." Highlights include: A complete set of Grable lobby cards from 1940-55, press books of her films, rare posters, lobby cards, over 70 personally autographed Grable photos, plus two paintings and a sketch, sheet music from her films dating to the 1930s, tape recordings from the sound tracks of 25 Grable films.

A manneqin dressed to conform with the outfit Grable wore in *Hello, Dolly.* ("The only thing left out of the costume is the skirt, because I felt she should have her legs showing. A friend is going to make a life-like face of Betty for the mannequin.")

A collection of 26 Barbie Dolls, each outfitted in a different handmade (by Leonard) costume patterned after the ensembles Betty wore in the 26 musicals she appeared in between 1940-65. (He presented a similar collection to Grable when they first met, in 1967.)

He had met Grable a half dozen times when he was working and living in Las Vegas. When he invited her to see his Betty Grable Room, "She just couldn't get over it. I think she was shocked that someone would devote so much time and patience to her."

Today, I correspond with over thirty Grable collectors from all over the world, the most recent, from Arabia. Many have flown in to see my collection which is now displayed in my huge apt. in Chicago. A large one was necessary!

I wrote a book on Betty nine years ago and she was very proud of if. She and Harry James both supplied many rare photos for the book. I've been trying to get this book published but it is more expensive than I realized. I have over 700 rare photos to illustrate it."

Leonard, professionally is a choreographer and dancer and has appeared in his own revues throughout the U.S. Recently he produced "Viva Chicago" presented in Chicago and is now planning a special tribute—a revue to Betty Grable. If successful which he knows it will be, he will publish his own book.

Leonard says his love is collecting Betty Grable. He has told his friends and famous celebrities, Ann Margret, Mitzi Gaynor and others whom he has met that as long as he is alive he will keep Betty Grable's memory alive. That's what he is doing today. ★

Leonard Scumaci poses with part of his Betty Grable collection, valued at $20,000. A friend is making a life-like face of Betty for the mannequin, which is dressed in an outfit similar to that worn by Grable in "Hello, Dolly."

Leonard Scumaci, who dances with Mary Ann in Tubby Boots' "Playgirl Revue" at Dunes motel, visited with Betty Grable at her Las Vegas home. His den is filled with memorabilia of his long-time screen favorite. (1973)

The short tragic life of

SUZAN BALL

by John Roberts

Suzan Ball first came to my attention through a rememberance of my mother's. She had attended high school with Suzan's brother, Howard, and during a school trip to Los Angeles had witnessed a reunion between brother and sister. Further interest was aroused when I learned the actress was a graduate of my own high school in North Hollywood.

Suzan was born March 3, 1933 in Buffalo, NY to Mr. and Mrs. Howard Dale Ball. His occupation as a travel agent kept the family on the move and when Suzan was 12, the Balls arrived in Los Angeles. The move would provide an opportunity for her to pursue a dream of becoming a singer.

She auditioned for "Richard Arlen's Hollywood Opportunity" and won a chance to sing on the program. Her performance was impressive enough to lead to a job as vocalist with the Mel Baker Orchestra. In 1951, Mrs. Ball's asthma prompted another family move. Ball bought a travel agency in Santa Maria, a town 165 miles north of Los Angeles, and Suzan was given a chance of whether to move with the family or remain in the Los Angeles area.

At only 17, Suzan chose Hollywood as she was about to graduate from high school and intended to actively pursue a singing career once she became 18. With an income consisting of an allowance and earnings from singing, Suzan moved into a women's boarding house known as "The House of the Seven Garbos" because of its clientele of young actresses.

The account of her discovery is a sterling example of studio fiction. As the story goes, an agent spotted Suzan's picture in a Santa Maria newspaper when her chocolate cake won a contest at a charity event held at Camp Cooke Army Base. The agent took her to Universal-International and obtained a six-month contract for her.

The real story is simpler. The landlady of her boarding house received a telephone call from her husband asking for a list of girls to be sent to Universal-International for screen tests. Suzan Ball was the first name given. She passed the screen test and the studio signed her to a seven year contract in 1951.

Suzan possessed no previous acting experience. However, she did possess poise, the result of her mother sending the blossoming young girl to a modeling school to learn how to walk properly. And, the studio was more impressed with her voluptuous appearance than her acting ability. One studio executive even went so far as to say Suzan was more impressive in a low cut dress than Maureen O'Hara.

Her film debut was in "Untamed

Beautiful **Suzan** appeared to have a wonderful life before her when Universal signed her and began the star build-up in 1951.

In her last film, "Chief Crazy Horse" with Victor Mature, **Suzan** wore an artificial leg. She died shortly after the picture was completed at 22.

Although her leg was amputated that didn't stop **Suzan** from marrying actor **Richard Long** in 1954.

Frontier" (1952) receiving fourth billing behind Joseph Cotten, Shelley Winters, and Scott Brady. The New York Times review expressed little interest in her, however, the studio felt confident and assigned a starring role to Suzan.

When asked to explain her rapid success, Suzan said "It's because I played a bad girl in 'Untamed Frontier!' I could have gone on for years and I never would have been noticed. I had the role of a mistress with a fiery temper. When a gal like that enters the room, she takes command of the scene."

"Yankee Buccaneer" (1952) provided a chance to play opposite U-I's top male star, Jeff Chandler, in the leading role of a Spanish countess. "I loved working with Jeff Chandler," Suzan said, and Chandler felt similarly in expressing a desire to work with her again.

Budd Boetticher's "City Beneath the Sea" (1953) featured Robert Ryan and Anthony Quinn. Suzan played a local nightclub signer opposite Quinn while Ryan's love interest was Mala Powers.

U-I again teamed her with Jeff Chandler in "East of Sumatra" (1953). Although, she did not want the part at first, Suzan's Pacific island native girl became the favorite role of her career. Producer Albert J. Cohen and director Budd Boetticher were looking for a bigger name but U-I production head William Goetz insisted on Suzan.

During the filming of "East of Sumatra," Suzan suffered an accident. "I'm not really a dancer and I had worked very hard on this sequence (a dance number)," she later explained to an interviewer. "I was finally doing my dance before the cameras when I slipped and banged my right knee hard on the cement floor. It hurt like the blazes. Annoyed at my clumsiness, I picked myself up and started again. The knee was sore for a few days but I forgot about it."

A few months later while on a publicity tour in New England, Suzan's right knee smashed against a car door handle when sideswiped by another vehicle. She rested a few days in a Boston hospital, then, returned to Hollywood to make "War Arrow," completing the project in intense pain.

For a third and final time, Suzan acted with Jeff Chandler in "War Arrow" (1953) but Maureen O'Hara was the leading lady capturing his heart.

The knee was again damaged when Suzan slipped in some water spilled from a dog dish and fell hard on the kitchen floor. She was rushed to a hospital and a tumor was diagnosed in her right knee. The cause was a dormant form of cancer awakened by the falls.

On January 12, 1954, her right leg was amputated from the hip down in an effort to stop the spreading cancer. "I felf awful when I heard the news that I would have to have an amputation," Suzan said after the operation. "They told me that a year ago and yet it appeared I was getting well. But I pulled out of it. When something like this happens, you find the courage somehow."

Throughout her ordeal, Suzan maintained a positive outlook, at least to the public, and wrote articles about her experience. She worried about the reaction of the studio and the public to the loss of her leg, but she was determined to return to a normal life.

A major reason for Suzan's optimism was her romance with Richard Long. They met in the studio commissary (she was on crutches), began dating, and became engaged in December of 1953. Their December 12 wedding plans in Las Vegas were postponed when Suzan was informed of the operation.

Long stuck by her and visited her every day after a day's work at the studio. "I love her, not her legs," Long stated, "and I couldn't get over her lack of self pity. She always found fun and laughter in whatever turned up."

Suzan's goal after the amputation was to get married. "We're going to be married as soon as I can walk well enough," she said from her hospital bed," and I want a church wedding and it would be nice to walk down the aisle." Her wish came true on April 11, 1954 when she and Long were married in Santa Barbara.

"I'm going to show the world I can walk" was Suzan's motto but it did not happen in her first acting appearance. The Longs starred in the Video Theater television play "I'll Never Love Again." Suzan's character was confined to a wheelchair.

George Sherman, the director of "War Arrow," wanted Suzan for the part of Black Shawl in "Chief Crazy Horse" (1955) with Victor Mature in the title role. U-I executives were nervous over the idea but Sherman defended his choice, "she doesn't act with her legs, she acts with her face, with her mind, with her spirit." Suzan won the part.

Her special artificial legs arrived just in time for the film. "Dick and I picked up the legs, tossed them in back of the car, and set off for the airport. I figured I'd have to get my gait training on and off the set. The important thing was to be working," said the actress.

"Chief Crazy Horse" required four weeks of location filming and Suzan worked hard and enthusiastically on her part. Suzan's good spirits prompted Long to comment, "She has a new thing in her face now and it comes through to everybody who knows her. It's a different quality of depth and compassion. She's the same carefree, independent, even reckless kid but she's concerned about others now."

The life story of Suzan Ball can be deemed a tragedy, after a courageous battle against cancer which cost the beautiful girl a leg and withered her down to 94 lbs. The cancer spread to her chest and Long concealed the fatal truth from her for as long as possible. She passed away August 5, 1955 at only 22. ★

Jack Lemmon and Sissy Spacek from ***"Missing."***

CANNERY ROW

In **Cannery Row,** adapted from John Steinbeck's powerful novel, the inhabitants of the Monterey waterfront are terse, tough and sometimes gentle. As Doc, the self-employed marine biologist who pals around with the local harlots and bums, Nick Nolte gives a sensitive performance. Debra Winger **(Urban Cowboy)** plays a spirited hooker, who falls under the tutelage of madam, Audra Lindley. Winger replaced the canned Raquel Welch two weeks into filming. Some of the featured players border on Dogpatch characterizations. Nolte and Winger seek each other out and their romance strings together a series of rousing vignettes. Sweden's Sven Nykuist masterful photography enhances production designer Richard MacDonald's stylized **Cannery Row** set, painstaking duplicated on MGM's Stage 30. Not a great film but writer David S. Ward's first directorial effort is quite absorbing enough to be forgiven its flaws. It is conceivable that it could develop a cult following in the years to come.

Missing is a personal story seen within a larger political context. After a string of negligibles that did nothing but keep his name before the public—Jack Lemmon is back in stride. Director Costa-Gravras set the style for this type of superb thriller with his Academy-Award winning **Z.** Based on **The Execution of Charles Horman,** a 1978 nonfiction book, **Missing** is about the circumstances surrounding the death of a young American, who disappears in an unnamed Latin-American country (Chile) during a coup. Lemmon, as his Wall Street executive father, transforms into an angry and politicized citizen in search of his son. Sissy Spacek as Lemmon's daughter in-law, adds another exhilarating performance to her list. It's a hard-edged, engrossing thriller that demands to be seen.

By Kirk Crivello

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IN A GLAMOROUS FASHION
Continued

camera. A star of the magnitude of Dietrich, Crawford or Garbo could have as many as twenty costumes for a film, and each could require three, four, sometimes as many as six fittings. Every wardrobe department contained a private room with a small bed where an exhausted actress could rest before continuing with the arduous ordeal.

Finished costumes were viewed in the blinding glare of spotlights that approximated the harsh illumination they would receive on the set. The designer with his or her assistants, examined each garment minutely and corrected telltale mistakes that would be magnified countless times on the screen. A forgottem basting thread or an off-center buttonhole which would ordinarily go unnoticed could cause calamity in a close-up.

It was not unusual for six or eight beaders to labor for several weeks, painstakingly covering delicate silk chiffon or crepe with miniscule bugle beads for a gown that might appear for no more than a minute in the edited film. Often the scene in which a costly garment was worn ended up being cut from the film entirely. Sometimes such discarded costumes could be used in another film made by the original actress, but more often they were put in the stock room where clothes went after filming. Claudette Colbert recalled often seeing one of her beautiful Banton dresses from an earlier film on an extra in a later picture.

Finished costumes were guarded like treasures until the moment they were to be used before the cameras. Once dressed, a star was attended by her personal dressers and maid, as well as several wardrobe workers whose job it was to see that the precious garment was protected from soil and damage. Wrinkles in the fabric became a matter of great concern; to prevent them the "leaning board" was invented. A padded wooden plank, much like an extended ironing board, was equipped with armrests and placed on supports at a ninety-degree angle. This contrivance, which included a footrest at the bottom, allowed an actress to relax in a leaning position with some semblance of comfort between takes — without wrinkling her gown.

Happily, some of the most extravagant costumes made for movies have survived. The crew at Paramount, for example, guarded a precious cache of priceless beaded dresses that Travis Banton designed for the studio's top stars during the

Continued on Page 36

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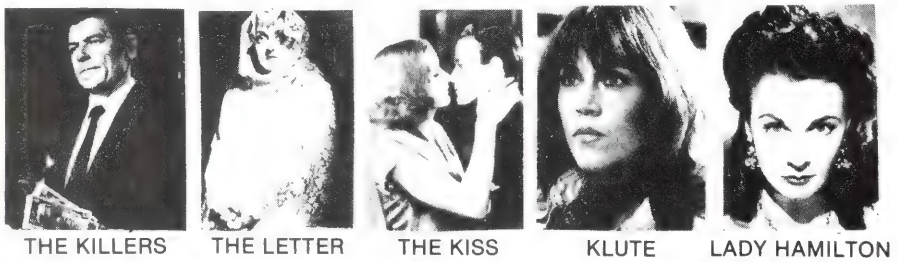

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Continued from Page 34

thirties. Among them is a two-piece chiffon dinner gown solidly covered with paisley design worked in gold bugle beads accented with paste rubies, emeralds, topazes and diamonds, together with a matching sable-banded stole. The ensemble was worn by Marlene Dietrich in *Angel* (1937), the last film for which the actress and Banton worked together. Requiring weeks of work, the costume was cost-listed at eight-thousand dollars on the wardrobe records (it would cost at least six times as much to make today). Even more remarkable is the fact that it was only one of several such gowns in the film that were seen only fleetingly.

The movies played a great part in people's lives from the thirties onward. We all went to the movies once or twice a week; we sat in the dark entranced by the dramatic portrayals on the silver screen; we were dazzled by the glamorous dresses, but perhaps we took these for granted and gave only a fleeting thought to the skill and effort that went into creating them.

Despite the revolution of television and its all-absorbing popularity, films made in the big studios of Hollywood and on locations all over the world, are still exciting entertainment. With sensational advances in technique, wide screens, three-dimensional effects and the extraordinary wealth of expertise gathered over the years from the twenties to the present day by hundreds of skilled people in the industry, the movies will always be a dramatic force; and, happily, film costume designers have carved their place in history. They have created style, they have brought magic and glamour in our lives; they have ensured that film costume design is now a subject of serious study for design historians, manifesting itself in books and in imaginative exhibitions in countless places, keeping alive the great tradition of Hollywood. ★

(This article is an excerpt from the book **In a Glamorous Fashion** *by W. Robert LaVine with Allen Florio).*

Did you know . . . . . .

The **most decorated soldier** in "The World War II", was Audie Murphy, movie actor, who died in 1971.

★

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DOWN MEMORY LANE - IRENE RICH

To Jess Hoaglin
with best wishes
from
Irene Rich
1929

By Jess L. Hoaglin

It seems incredible that I have been a fan and admirer of **Irene Rich** for over fifty years, but among the many photos and autographs I have in my collection there is absolute proof as the dates on the first photos I ever received is 1929. It is quite possible that I have autographs of Miss Rich going back as far as 1925, the year I commenced this interesting and rewarding hobby. The remarkable thing is that today I still hear from Irene Rich and she still sends me autographed photos. It has been an enduring star-and-fan relationship and I am honored to be in that position.

Only recently I received a very charming letter from Frances Rich, one of Irene's two daughters. "I am writing you for my Mother, who is now recuperating from the removal of a cataract in her right eye and had a lens implant at the same time. The warmth and interest you have shown is most welcome and now that she had entered the adventure of her ninetieth year it is good to be told that people are interested to know how things are."

Before entering motion pictures Irene Rich was a successful businesswoman and even after becoming one of Hollywood's most glamorous personalities found time to engage in the world of business. "I think I've lived my life backward," Irene once confessed to an interviewer. "Other women seem to begin with careers and go on to marriage and babies, but I began early with marriage, babies, divorce and, after it all, careers—in fact, two of them."

Born in Buffalo, October 13, 1890, Irene wanted desperately to go on the stage when she was 18. By that time she had been married, had a baby and had been divorced. When she told her parents she wanted to become an actress, they were horrified and warned her of the pitfalls that would surely engulf her life. So, she made her second mistake and married again, to a man much older. She and her new husband moved far away from her parents and her son was born but did not live and Irene closed her mind to her deep troubles and tried to carry on.

With her second marriage on the rocks, Irene realized she would have to find work to support herself and her two daughters. She tried employment as a real estate lady and then began her film career as an extra. This lead to leading roles with Lon Chaney in "The Trap" and a short time later she made her first of several films with Will Rogers. One of her favorite silent film roles was in "Lady Windemere's Fan" and she followed this with appearances in "Craig's Wife" and "The Lady in Question" to mention only a few of the notable films in which she became a favorite of moviegoers all over the world.

In 1933, after a successful career as a film star, Irene Rich began her coast-to-coast radio program, "Dear John," sponsored by Welch's Grape Juice. The play remained on the air for several years and the name of Irene Rich was once again a household word.

"I supposed I'm the only woman in the world who ever commercialized her age," she commented, "and what fun I had! It was much better than trying to conceal it and play down birthdays." This remark was in reference to the campaign carried on by her sponsors to promote their product.

With the demise of the radio show, Irene returned to films, again working with Will Rogers in "So This is London!" In 1935 she co-starred on Broadway with the late George M. Cohan in "Seven Keys to Baldpate" and again returned to Hollywood and was seen in a number of films in character roles.

From 1948 until 1950 Irene appeared in the successful Broadway play, "As the Girls Go," which was her last professional work. Now married to her fourth husband, George Henry Clifford, former New York businessman, Irene maintains homes in Santa Barbara and Palm Desert. Her daughter Frances, a noted sculptress, lives with her mother, while Jane, the youngest daughter, is married and lives in New Jersey.

An inveterate traveler, Irene insists that age is a state of mind. "You are never too old to do anything you will enjoy doing and it will profit you in some fashion," she remarked. "Think of the elderly people who now go to school. Think of the globe-trotters who are past sixty and round out a useful life in travel. Think of veteran actresses like Marie Dressler and Dame May Robson and the success they had. After 40 is a good time, a grand time; maybe after 80 is twice as good!" ★

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Filmland FOOD 'N FUN

By Geni Charlesworth

Finally discovered where the sun had gone! In this case, we're not referring to the weather but to famous Szechuan Shanghai **Chef Shih Chi Sun** who previously owned the well-known Sun Palace and Ting Ho in Hollywood. Chef Sun, after about a year's sabbatical, has opened, what else, the new **Sun Palace** - this one located at 3710 North Verdugo Road in Montrose. Montrose is just north of Glendale's freeway and a half hour from West Hollywood, a short distance and worthy of a visit to the "kingdom" of this talented Chef who once prepared a state dinner for President Eisenhower and Chiang Kai-Chek on Formosa.

Chef Sun's son Tony now assists him in the kitchen and other handsome young son, Paul, is manager and watches over the dining room. During a recent evening, a number of prominent folk gathered to enjoy some of Chef Sun's specialties such as burned pork Szechuan style, shrimp in a basket, Three Musketeers from the Sea (shrimp, scallops, fish filet, snowpeas and water chestnuts in the Chef's special sauce), and much more.

The smart looking restaurant is open for cocktails, luncheon and dinners are served seven days a week. We recently spotted journalist and editor, Charles Keely and family, Vern Lanegrasse of the popular TV Hollywood Chef and party, and Harriet Gans, head of the southland's largest gourmet group, La Societe de Bacchus et Epicurius. Phone (213) 249-7147 for reservations or more information.

Femy Cramer's beautiful **China Trader** supper club, 4200 Riverside Drive in Toluca Lake nearby the Burbank Studios welcomed **The Wine Writers** of Southern California with a special luncheon in the restaurants stunning Sunset Falls room. Frank Woods, president of Sonoma County's prestigious Clos Du Bois winery poured some of his highly-rated premium wines for the group to taste.

The 'Trader, a longtime fixture in the area specializes in Cantonese cuisine and nightly entertainment as well. They are open seven days a week with a buffet luncheon Mondays through Fridays and Sunday Buffet Brunch. 842-8109 for reservations.

Actress **Lucille Benson** (center) has the undivided attention of birthday celebrant **Neill Foster** (shown l) and TV's Hollywood **Chef Vern Lanegrasse.** The group recently enjoyed Producer Foster's birthday at the popular China Trader in Toluca Lake.

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1 — **Western Star Monte Hall** and his wife Joanne were among those enjoying the Northern Italian cuisine at the award-winning **Marquis West** — at Santa Monica Blvd. and Berkeley Street, in Santa Monica. 2 — At the new La Strada in Corona del Mar, writer Dorothy Freund and her husband, Walter — shown here with (standing) owner Carmelo Manto — were among the diners. Another La Strada restaurant — this one features entertainment — is on Los Feliz Blvd. in Los Angeles. 3 — Pamela Lincoln (Mrs. Darryl) Hickman and (right) Susan Brown (she plays "Gail Baldwin" on TV's "General Hospital") were among the luncheon diners at Nick's Restaurant, at Westwood Blvd. and National — in West Los Angeles. 4 — Actor Richard Paul (remember him as the mayor in TV's "Carter Country?") and his wife Patty were among the diners at the popular Cafe De La Paix — on Ventura Blvd. in Tarzana.

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That chic Art Deco designed **Oscar's English restaurant,** 8210 Sunset Blvd. has opened their **new Jazz Room** which is a welcome addition to the patrons. Jazz sax and piano is served up on Thursdays through Saturday along with the delicious English specialties and on Wednesdays, Mood Indigo, a trio of young men (one of them ZaZu Pitt's grandson) entertain with song and instruments the music of the 20's and 30's. Oscar's is open for wine cocktails, champagne and wines and dinners nightly from 7 p.m. except Sundays and reservations (213) 654-3457.

Back again to **Le Cellier,** award-winning French restaurant in Santa Monica was consumer advocate, David Horowitz and wife. Also enjoying the French cuisine of Chef Jean Bellordre was pretty Elke Sommers. The popular French restaurant recently celebrated twelve years.

VILLA LASAGNA-FINE ITALIAN RESTAURANT

Villa Lasagna is new in Hollywood — that is, this fine Italian restaurant — at 2112 Hillhurst, near Los Feliz — has been completely remodeled and enlarged (now seating 145), with a sky-lighted vaulting ceiling, stained glass windows, Tiffany-style chandeliers and lots of greenery.

There's nightly entertainment here — music and songs from operas, light operas and the Broadway shows — by professional singers as well as by guest artists among the diners.

The background and evening entertainment is a colorful complement to the authentic — and delicious Italian cuisine, with the very special pastas made right at the restaurant.

The kitchen at Villa Lasagna is under the direction of co-owner Eugene Rigon, who is originally from Milan. His father was the noted chef Ernesto Rigon, who owned — for thirty years — the famous Italian Village restaurant in Atlantic City.

Popular dishes at Villa Lasagna include the Scampi, the Veal Marsala, the Rainbow Trout Alla — and the Chicken Cacciatore. The spinach salad is a standout, as is the Cariofo Marinato — the fresh artichocke with a zesty Italian dressing. There are two anti-pasto plates, excellent soups, a selection of other chicken and veal dishes, steak, three different pizzas — and the remarkable pastas.

Dinners, served Tuesday to Saturday evening and including a choice of Fettucine or vegetables, a choice of soup or salad — and hot bread and butter, are $10.95 to $14.95. There's also a Nightly Special Dinner for $10.95 — on Thursdays, for example, it's Liver and Onions Veneziana. Villa Lasagna, which first opened in 1976, is also open for luncheon Tuesday through Friday, and they have a catering service.

Co-owner Roberto Cagliari is the bar manager at the restaurant, which serves cocktails — and domestic and imported beers and wines. At 2112 Hillhurst, a few blocks east of Vermont, between Hollywood Blvd. and Los Feliz, Villa Lasagna is on all the major credit cards. The number for reservations is 660-6694.

—Marjorie Walker

romance tale seems to luxuriate in a graceful easy tempo that's all but vanished from today's films. **Ben Gazzara** and **John Ritter** are members of a detective agency that are following **Audrey Hepburn** and the late **Dorothy Stratten.** Model **Patti Hansen** is splendid as a lady cab driver who entices Gazzara. It's an ingenuously complex look at the lives, loves and longings of an immensely likeable collection of searching souls set against a lush Manhattan background. While the film isnt' perfect, it's Bogdanovich's most hilarious comedy in years. The tragic Ms. Stratten dominates the screen like a young Marilyn Monroe and gives hint to the career she might have attained.

Absence of Malice

Sally Field is an eager newspaper reporter whose injudicious use of a deliberately leaked story casts a suspicion on an innocent local businessman, **Paul Newman,** leads to a suicide and damages a friendly attorney who confides in her. Newman, has matured into an actor of sensitivity and Field has developed her own distinctive brand of contemporary star power. The cast consists of a gallery of classy supporting actors: **Bob Balaban, Melinda Dillion, Luther Adler** and **Barry Primus.** Sydney Pollack imaginatively directs with a marvelous feeling for newsroom values.

Nils Asther, who at MGM starred opposite Greta Garbo and Joan Crawford, died at a hospital outside Stockholm, Sweden. He was 84 and had lived in Sweden since 1958.

FILM FESTIVALS/

The fifth Denver International Film Festival is set for May 6 through May 21 at four area theatres plus a screening room. Ron Henderson is festival director. Theatres which will be utilized during the two-week festival are the Ogden, 935 E. Colfax; the Aladdin, 2010 E. Colfax; and the Denver Center Cinema in the Denver Center for the Performing Arts, 14th and Curtis Streets. In addition, film programs will be scheduled in the Denver Center Cinema's 50-seat screening room adjacent to the Cinema. For the second consecutive year, a segment of the festival will take place in Boulder May 13-16 this year at the recently refurbished Boulder Theatre, 2032 14th Street.

For further information, call (303) 825-1897, or write: Denver International Film Festival, P.O. Box 17508, Denver, CO 80217.

Filmex, LA International Film Exposition dedicated this years festival to the renowned screen actress Natalie Wood, whose career spanned 39 years and with whom at least one generation of Americans grew up.

The dedication was accompanied by a free showing of 7 of Miss Wood's films, including 3 for which she received Academy Award nominations: REBEL WITHOUT A CAUSE (1955), SPLENDOR IN THE GRASS (1961), and LOVE WITH A PROPER STRANGER (1963). (March 16-April 1, 1982) held at the ABC Entertainment Center, Century City.

USA Film Festival, 3000 Carlisle Plaza, Suite 205, Dallas, Texas 75204. A short Film Showcase and Competition (April 2, 3, 4), a Great Actor Retrospective (April 30 -May 1, 2), Premiere Week (May 3, 4, 5, 6, 7) and a Great Director Retrospective (May 8, 9).

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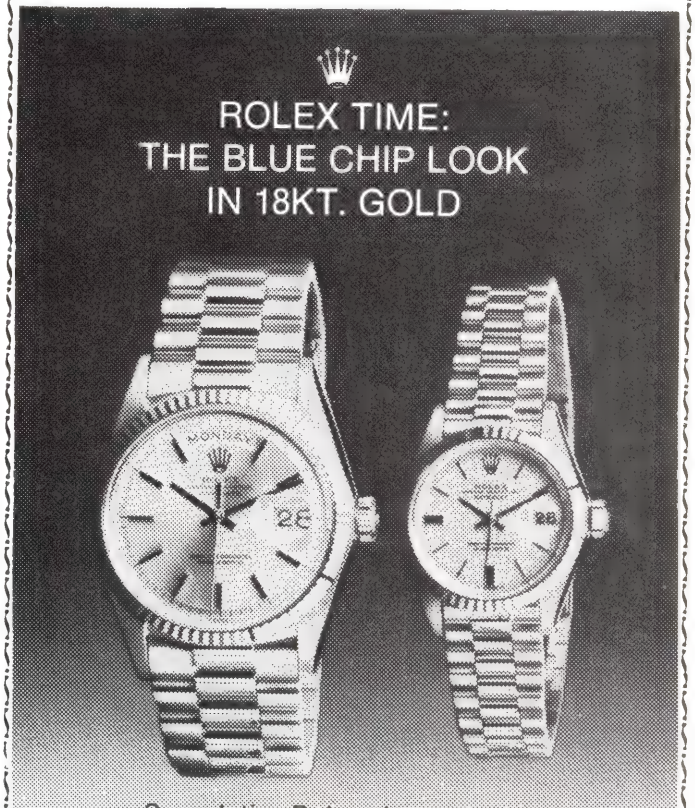
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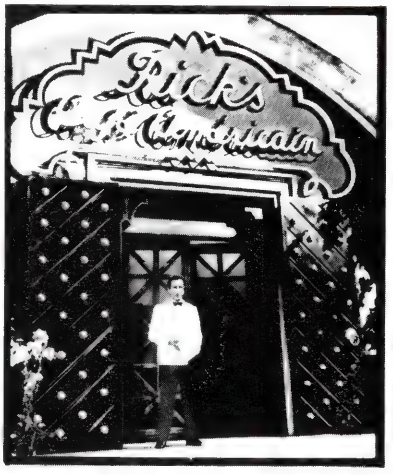

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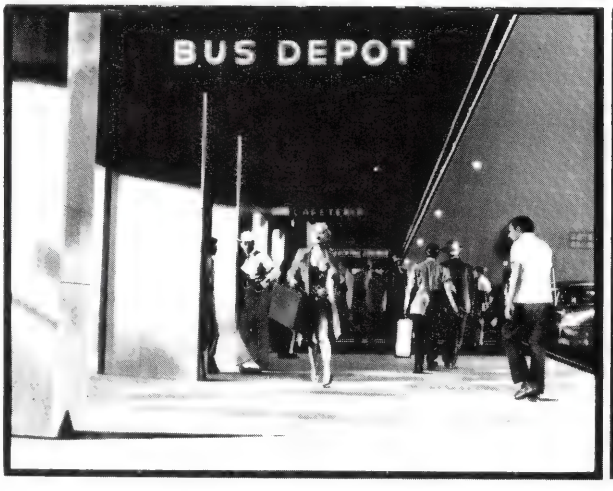

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British TV Annuals, available from The Cinema Bookshop, 29 Exchange Hall, Corn Exchange Buildings, Manchester M4 ENGLAND (3-4-'82).

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Alain Delon, movie star photographs wanted. State price. Paul David Perez, 2810 Tenth Street, Berkeley, California 94710, U.S.A. (4-'82)

Photographs wanted of actor and movie star Ronald Reagan. State price. Paul David Perez, 2810 Tenth Street, Berkeley, California 94710, U.S.A. (4-'82)

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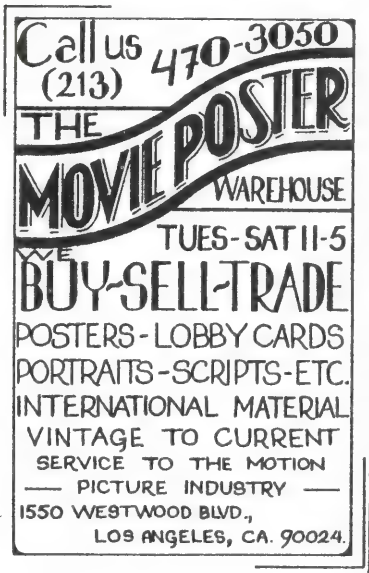

WANTED TO BUY

Wanted Shirley Temple, Deanna Durbin, material, especially cuttings from old magazines. State price, etc. June Benstead, 83 Shakespeare Rd., Luton, Beds, England LU40HT (3-9'82)

DEBBIE REYNOLDS ITEMS WANTED Anything! Especially paper dolls, coloring books, clippings from early '50's and current. Bob Combs, 500 West End Avenue, NYC 10024. (4-6'82)

WANTED BEATLE ITEMS wholesale. Retail prices and catalogue, write PEP-EX, 11185 Lime Kiln Rd., Grass Valley, CA 95945 (4-6'82)

WANTED: Information on the early life of **Jean Harlow.** I'm interested in addresses of residences and in obtaining personal items. Dennis Cleven, 326 W. Wilson, Madison, WI. 53703. (4-5'82)

Wanted: Copy of the book **"The MGM Story"** in hardback by Eames. Also song sheets of Bette Davis movies with Davis on the cover. Also postcards of movie stars. Eddie Colbert, 9000 Sunset Blvd., #305, Los Angeles. CA 90069 (4-5'82)

Wanted **Movie Magazines** illustrated by Rolf Arms Hong. Mags, posters, books on Marilyn Monroe. Also wanted pre-1955 movie mags. Glen Alvin, Box 433, Loogootee, Ind. 47553 (2-3-4'82)

Marilyn Monroe, James Dean, Liz Taylor, many other mags, 1930's up. All types. Wanted Beatles magazines. Glen Arvin, Box 433, Loogootee, Ind. 47553 (2-3-4'82)

WANTED: Anything on **Frank Langella,** play and movie reviews, interviews, scripts, candid photos, foreign posters. Will buy or trade. Dianne Danielson, 1430 City View Pl., Albany. Ore. 97321. (3-5'82)

Wanted: Material on J. CRAWFORD, B. STANWYCK, L. Ball, B. Davis, Y. DeCarlo, and other ladies of that Golden Era. Want covers, posters, lobbies, and files on starlets especially. Reply to Brian Boyle, 3509 Courthouse Rd., Richmond, Va. 23236 (3-4'82)

WANTED: **Sheet music,** clippings, posters, lobbies, pressbooks, paper dolls, etc. on **JUDY GARLAND.** I have clippings on many stars for sale or trade from 30's to 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (12-4'82)

Ziegfeld Girl—Wanted items related to the 1941 film, Pete Huss, 1908 Walcott Way, Los Angeles, CA 90039 (3-6'82)

W.C. FIELDS collector will pay cash for programs, press books, lobby cards, original film scripts, souvenirs and movie tie-in memorabilia from 1915 to 1945. All items offered must have firm prices and exact descriptions. D. Rocks, 4034 Oceanview St., Orange, CA 92665. (2-5'82)

Wanted anything on the **Osmond Brothers** Write Peterson 4600 86th Ave North Pinellas Park FL 33565 (2-3-4'82)

HEDY LAMARR ITEMS WANTED. V. Ferraro, 3902 Barcelona St., Tampa, FL 33609. (3-6-'82).

WANTED: Pictures of Marilyn Monroe. Any size. Will buy. Melora Creager, 1001 Lawrence, Emporia, KS 66801. (3-4-'82).

WANTED: Original and leisure materials on GWTW: Jack Rubin, 5401 Chimney Rock #905, Houston, Texas 77081. (3-6-'82).

WANTED AUTOGRAPHS
in all fields. Please send description and price to Jack Good, P.O. Box 4462, Ft. Lauderdale, FL 33338. (9-'81-10-'82).

LINDA DARNELL material wanted: studio photos; lobby cards; magazine covers; newspaper clippings. M. W. Godwin, Rt. 5, Dunn, NC 28334. (8-'81-9-'82)

WANTED: **Shirley Temple** memorabilia. Paper dolls, glass, postcards, ads, sets, films, figures, jewelry, records, originals only. No offers. Describe and price with a SASE. Garcia, 8963 S.W. 34th St., Miami, FL 33165. (TF-6-'81).

Wanted: **Clark Gable,** Carole Lombard, Debbie Reynolds, and Mary Pickford items. Magazines, B&W photos, autographs, letters, pen pals, Tiffany St. John, 665 Saddle Creek Circle, Boswell, GA 30076. (2-5'82)

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FILM FAN QUIZ

by Stephen W. Anderson

Film Buffs — test your knowledge. How many can you answer?

1. What was Elizabeth Taylor's first adult role?
2. Who is Ray Harryhausen?
3. Who portrayed composers George Gershwin, Jerome Kern, Victor Herbert, and Sigmund Romberg in screen biographies?
4. Who was the **Sea Hawk, The Desert Hawk,** and **The Golden Hawk**?
5. What female vocalists were in the films **This Is the Army, Up in Arms, We'll Meet Again, Secret of the Incas,** and **Pete Kelly's Blues?**
6. Who starred in the Henry Aldrich series?
7. How did Walter Slezak and Clifton Webb begin their acting careers?
8. In what Billy Wilder films did the characters Sue-Sue Applegate, Don Birnam, Phyllis Dietrichson, and Sgt. Sefton appear and who played them?
9. During the thirties what actresses were nominated four or more times for best actress?
10. In what countries did the action of the war films **Days of Glory, In Our Time, The Edge of Darkness,** and **The Invaders** take place?
11. What two actors once ran an art gallery in Hollywood?
12. What are the screen names of Gladys Smith, Gladys Greene, and Gladys Clare.?
13. Who were the frequent screen partners of Sydney Greenstreet, Dennis Morgan, Wally Brown, and Naunton Wayne?
14. What are the original homelands of Genevieve Page, Romy Schneider, Virni Lisi, Camilla Sparv, and Daliah Lavi?
15. To what actors was Benita Hume married?

Film Fan Quiz Answers

1. **The Conspirator** (1950) with Robert Taylor probably qualifies.
2. Technical effects master and creator of stop-action monsters.
3. Robert Alda, Robert Walker, Walter Connelly, and Jose Ferrer.
4. Errol Flynn, Richard Greene, and Sterling Hayden.
5. Kate Smith, Dinah Shore, Vera Lynn, Yma Sumac, and Peggy Lee.
6. Jackie Cooper and Eddie Bracken (as Dizzy) starred in two films, in 1939 and 1941. From 1941—1944 nine more were made with Jimmy Lydon, Charles Smith, John Litel, and Olive Blakeney.
7. Slezak as an operatic tenor and Webb as a dancer in musical comedy.
8. Ginger Rogers in **The Major and the Minor** (1942); **The Lost Weekend (1945),** Ray Milland; **Double Indemnity** (1944), Barbara Stanwyck; **Stalag 17,** (1953), William Holden.
9. Irene Dunne four times, Norma Shearer, five times.
10. Russia, Poland, Norway, and Canada.
11. Vincent Price and George MacReady for a few years during the war.
12. Mary Pickford, Jean Arthur, Gladys George.
13. Peter Lorre, Jack Carson, Alan Carney, and Basil Radford.
14. France, Austria, Italy, Sweden, and Israel.
15. Ronald Colman and George Sanders.

BRODERICK CRAWFORD/Continued

guy, so he thought it over and put him on the FBI payroll as a secret agent. Next, he had the lawn torn up and astro turf laid, so all the old guy had to do was tend flowers, while receiving an FBI agent's salary. And he got away with it because it wasn't discovered until Hoover died. The lawn had gone to hell and the weeds and crab grass had grown up through the astro turf. When they checked it out they discovered the gardener had been on the government payroll all those years.

Playing Hoover was probably my best role, but the trouble was, we brought up the homosexual things. The FBI ok'd the script—they should have stopped it right there, but they said, "Go ahead and shoot it." When they saw it put together, they said, "Oh no, you don't!"

It was released in English speaking countries outside America. Finally they said, "To hell with the FBI" and released it in New York and Florida. It never got off the ground because most other states are so politically under thumb. Those that saw it raved about it, but the FBI made sure few saw it. It was a sensation in London. It came in second in the awards there, for the best picture in America. I think it will eventually be chopped up and sold to TV.

In rating my fellow actors, I would like to say, "I've worked with, and I've known all the greats of the past half-century. It's been my pleasure. On purely a professional level, I would have to say the greatest of these was John Barrymore, Spencer Tracy, and James Cagney.

For me, the big struggle is over. I have no regrets, and if I had it to do over again I'd make the same damn mistakes. Because that's the way people are. And I'm proud to be a part of an industry that has brought so much happiness to so many people. And that's all I've got to say. ★

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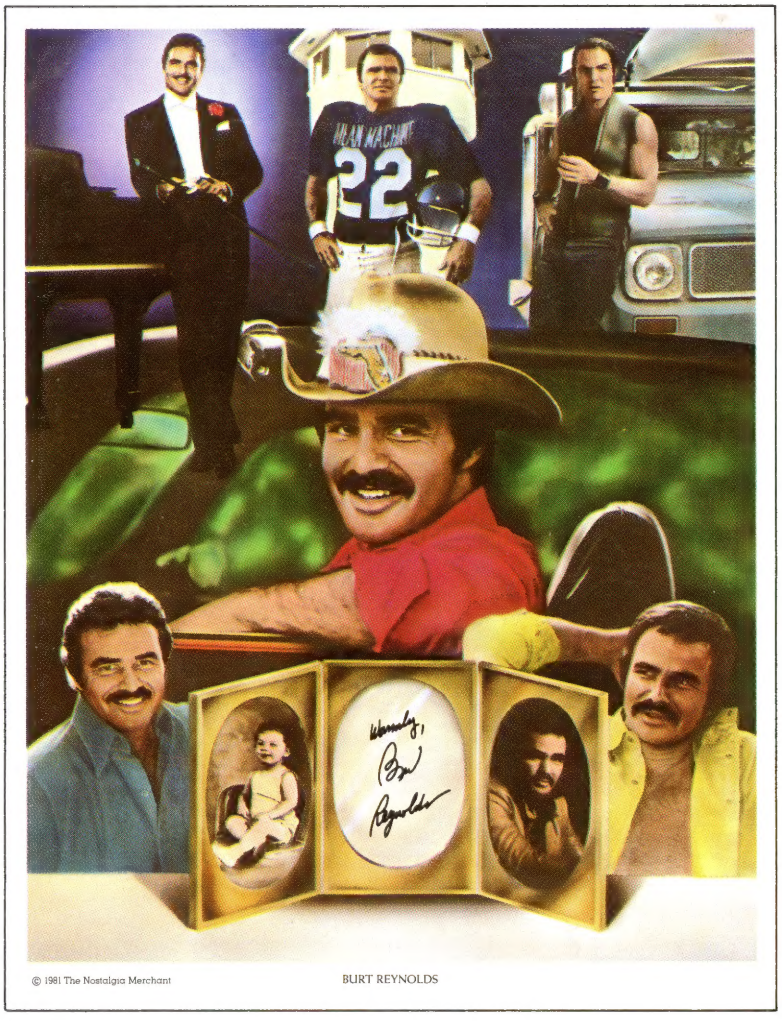

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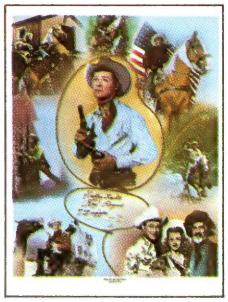

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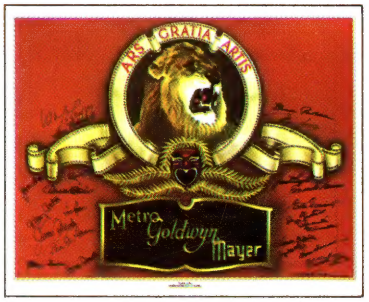

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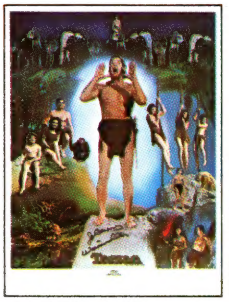

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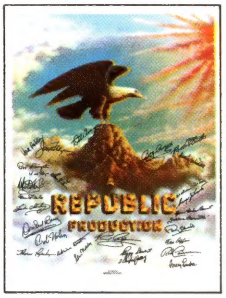

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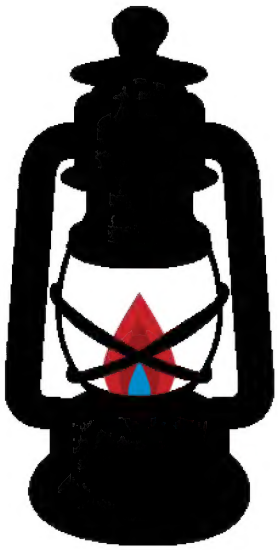

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